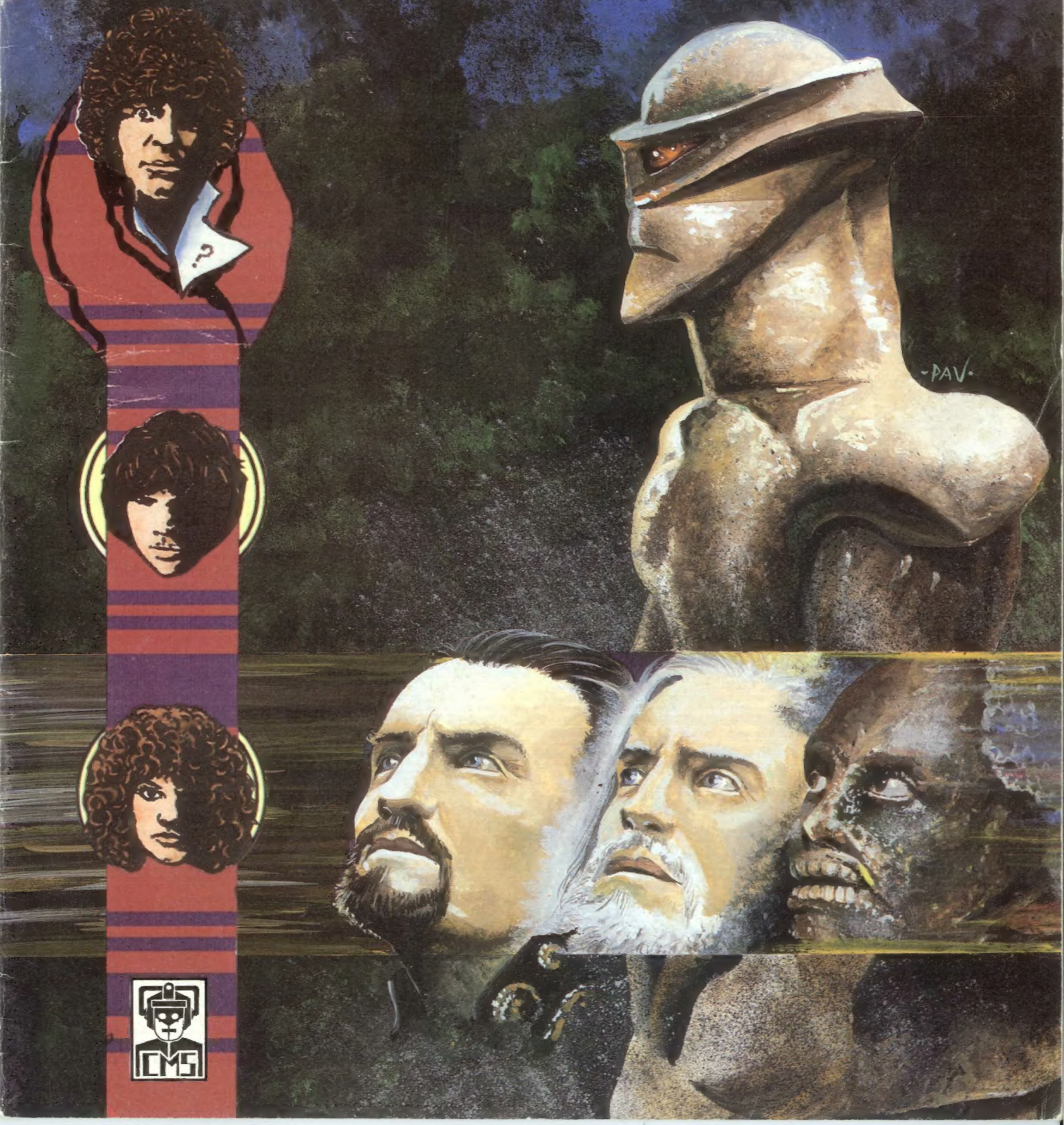
ISSUE FIFTY-ONE UK: £2.00 (rec) US $4.50 Canada $5.95

DOCTOR WHO

IN-VISION

THE KEEPER OF TRAKEN

THE MAKING OF A TELEVISION DRAMA SERIES



Production
Origins, script, script editing 2
Director/ team 8
Set design, make-up 9
Costume, vis FX, studio 12
Electronic FX, sound, music, audience 13
Post production 15
Cuts, TX, trivia 16
Continuity 17
Cast ,crew,, refs 19

Features
Borderlines 2
Planet profile & characters 3
Original story 5
Nyssa profile 6
Review 10
John Black 14
GeoffreyBeevers 18

IN•VISION
ISSN 0953-3303
Issue 51
First published
July 1994

Contributing editors
Peter Anghelides
Justin Richards
Publisher
Jeremy Bentham

Contributors
Geoffrey Beevers, Paula Bentham, Phil Bevan, John Black, Anthony Brown, Tony Clark, Paul Cornell, Sarah & Stephen Groenewegen, Alistair Hughes, Melanie Kerr, Andrew Martin, Amanda Murray, Philip Newman, Andrew Pixley, Matilda Orionsis, David Owen, Anne Summerfield, Martin Wiggins
Cover
Paul Vyse
Format ©
Justin Richards
Peter Anghelides
June 1986
Doctor Who ©
BBC television
1980, 1994

Origination
Lilac Cottage
Colour
Banbury Repro
Printers
Banbury Litho

Editorial address
Mill House,
Aspley Court,
Hill Farm,
Near Hatton,
Warwick CV35 7EH
United Kingdom
Subscriptions
Please note new rates 8 issues for £18.50 (add £2 for card envelopes)
Jeremy Bentham,
13 Northfield Road,
Borehamwood,
Hertfordshire
WD6 4AE
United Kingdom

TREMAS RAN from the hospice. He ignored the stares of the citizens he passed - respectful, if surprised by the new Consul's lack of dignity. Tremas had adapted fast to his new position, restraining his curiosity to avoid offending his more superstitious colleagues. Now he had to adapt again. To any world other than Traken, his reactions would be understandable, even a cliché. But here, where death was a natural end to a long and satisfying life, the reactions were new. Grief, denial, untimely loss - forgotten feelings from another era, which resurfaced only once a millennium. Why?

He knew why it had happened, of course. The Keeper had ruled a long time, and Tremas had always known his passing would come within his own lifetime. Still he preferred to deny the possibility; his wife's impending, inevitable death would leave him responsibilities enough.

Above all, he feared for Nyssa. His appointment as Consul had set her apart from her contemporaries as much as her intelligence. Gillia's love of life balanced his own scientific zeal, but now their daughter would grow up only in the dry atmosphere of court, old before her time, too serious to enjoy life before inevitably joining her father as a Consul.

The physicians were as horrified and disbelieving as anyone. Their training had not prepared them for painful death, disease rooted deep in every cell. It had taken them hours even to name the disease. They could not identify the source of the malignancy.

Tremas staggered to a halt, looking around and realising they were wrong. The source was obvious, and he had stumbled into it - the weeds grew everywhere, across the path leading into the Grove and through its open gates. Weeds had no place in a Traken garden. He moved into the Grove, and stared at the crumbling statue.

"Why? Why take my wife? How does it benefit you to bring this evil into her life?"

A creature within the statue struggled briefly with a weapons control. A target cursor flicked across the impertinent intruder's face. A crumpled finger hovered over the firing stud, but the creature paused. Then magnified the scowling face on the screens. It looked familiar. It reminded the creature of its own face, once. What it meant to be alive, what its purpose was. It would wait. It turned down the audio output, to hear the measured ticks of the grandfather clock, and resumed reading: *Trouble with Lichen.*

Tremas had run dry of accusations, but still faced the statue, his eyes burning. When he heard the Grove's gates creak, he turned in shame - that his outburst had overcome him, that he'd allowed superstition to control him. Had he been observed? A young woman was standing inside the gates, studying him but respectfully silent. He nodded to indicate his inspection of the statue was complete.

"Is there some concern about the Melkur, Consul?" Her voice was the rustle of fallen leaves. She was smiling, not unkindly.

"Not at all," lied Tremas,. He could deny his thoughts. Gillia's illness had nothing to do with the Melkur; it was a symptom of the decline of the Keeper's power, of a flaw in the Source Manipulator. His colleagues might claim that the Source was perfect, the creation of a power beyond mortal knowledge. But it had been created by Trakens, and it was their duty to understand it, improve it - so that the coming transition would be smooth. His mind was alive to possibilities again.

The young woman was still looking at him uncertainly, swapping her basket of freshly-cut flowers from one arm to the other. Then she stepped towards the statue, placed the basket by its worn feet, and took out a small trowel.

Tremas felt he should speak. "I was merely curious to see our long-lived visitor. To see whether anything might explain its survival." As she stooped to tend to the base of the Melkur, Tremas studied the long, red hair that spilled over her shoulders .

"Such things are beyond our knowledge, Consul", she replied.

The old debate fired Tremas' usual spirit. "Now there we might disagree, my dear...?"

She looked back over her shoulder at him, hearing the question in his voice, and smiling at the opportunity to speak again. "Kassia, Consul. My name is Kassia."

Anthony Brown

WITHIN THE Mettula Orionsis planetary system existed an empire known as the Union of Traken. Based on the world of Traken itself, it was famous for its universal harmony. Held together, as the Doctor greatly oversimplified, "by people just being terribly nice to one another". It was not only a union of worlds, but of minds.

The individual responsible for all this was known as the Keeper of Traken. All the power of the Union was entrusted to the Keeper - few other beings, for example, could so effortlessly penetrate one of the TARDISes of the Time Lords. The Keeper, it must be stressed, was only the organising principle of the Union. Its true power came from the minds of the participants.

In tangible terms the power of the union produced a near-paradise for the people of Traken - the capital city boasted a Mediterranean climate with abundant fruit and crops. The Union had sustained an environment in which good will led to order, abundance, and fertility and evil produced withering, storms and chaos.

These unpleasant physical manifestations seldom occurred, such as when evil creatures floating through space, known as Melkur were drawn to the compassion of Traken by a strange attraction of opposites. They would drift to the Grove, a communal place within the Traken capital, where the effects of the Union would cause them to calcify harmlessly, the only effect of their malignancy being the withering of a few nearby shrubs.

The spiritual welfare of the Traken capital was overseen by the Fosters. Their responsibilities also included tending the Grove, and appointing individuals to tend to specific Melkur. The Fosters also acted as policemen. However, with civil disobedience a rarity, the penal wing of the capital had fallen into disuse, though capital punishment remained on the statute book.

The individuals who took up the reigns of Keepership were drawn from and proposed by the ranks of the Consuls, the decision-makers of the Union - although in practice, any Traken could succeed. The Keeper might typically remain for a thousand years. The periods of transition from one Keeper to the next were typically fraught with difficulties, and chaos had begun to appear within the Union, but the people of Traken had always successfully risen to such difficulties. Texts available to the Keepers indicated that the passing of the Keeper was an agonising death.

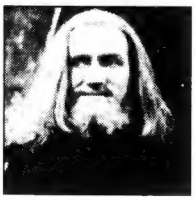
The Consuls were able to claim *rapport* with the Source, the complex bio-mechanical device that maintained the Union through the mind of the Keeper, and in doing so request his presence. Its power was entrusted to him by the Source Manipulator, a mechanical device kept in the Inner Sanctum, below the Keeper's Chamber in the capital. A flame appeared behind the Keeper's throne which reflected his strength. The Consuls' privileges, such as access to the Inner Sanctum, were protected by the Consular Rings they wore, encoded with Gamma Mode Encryption. So they did not abuse their responsibilities and privileges, each consul was required to swear an oath of honour.

Traken was a scientifically advanced civilisation, with technology (such as Ion Bonders and Electron Locks) demonstrating a familiarity with sub-atomic engineering.

The Union of Traken survived and prospered for thousands of years until its downfall which could be attributed to the naiveté of its people. They assumed that what appeared to be a Melkur was such a thing, and so the Master's TARDIS stood in the Grove unsuspected, enabling him to gain control of Kassia at the most vulnerable time possible on Traken - just prior to the dissolution of one Keeper before another took his place. The baleful influence exerted by the Master was passed off by the Consuls as being symptomatic of the old Keeper's waning. When the Keeper died, the Master was able to use Kassia to infiltrate the Source and exploit its powers to his own ends.

Despite the Doctor's influence in ousting the Master, and Luvic's availability to take up the reigns of Keepership, Traken was still doomed, consumed by the entropy cloud after the Master's destruction of Logopolis. The real tragedy is that Traken never survived long enough to learn from its mistake; the plunderer of its gift was probably unaware he had destroyed it.

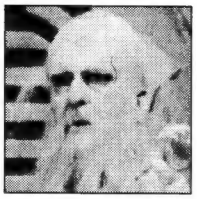
The mistake itself was to rely for all one's well-being on an artefact, rather than a set of skills that can be applied regardless of the circumstances. The Source was not only Traken's horn of plenty, but its greatest weakness.



TREMAS, one of the most respected of the five Consuls of Traken, is the loving father of Nyssa and husband of fellow Consul Kassia. A cautious and peaceful man, he is reluctant to agree to Kassia's demand that the Fosters be armed, and very disconcerted and fearful at the disruption of the correct order of things. He tries to keep the status quo between the personalities of his fellow Consuls when they are in dispute, and is fair-minded enough to listen to the Doctor, and to risk his own life by offering him and Adric consular protection.

Tremas is also an accomplished scientist in the field of bio-electronics, one of the advanced Traken sciences, and it is he who first detects the presence of a force in the Grove that is trying to take control of the Union. He has an inquiring mind and an obvious thirst for knowledge. This is best shown in his acceptance of the Doctor; recognising that he seems to be the only person with any inkling of what is happening, Tremas wishes to exchange scientific views.

He inspires strong love and loyalty in daughter Nyssa (who risks her own life to rescue him), and in a different way also in his wife Kassia (who risks everything to "save" him from becoming Keeper). However, Tremas' strong sense of honour and duty causes him distress when he has to choose between his consular oaths and his conscience, when the Doctor asks him for the plans of the Source Manipulator. Just when things seem to be back to normal, he is trapped by the Master, who effectively kills all that was Tremas.



THE KEEPER is one of the most powerful beings in the universe, but is now an old man - a strange combination of benign omnipotence. He is not only aware of time travel and the Time Lords, but has the power to both invade and influence the TARDIS, even with his power at its lowest ebb. He is near the time of dissolution when he will die and be replaced by one of the Consuls of Traken. As the Doctor remarks when the Keeper appears in the TARDIS: "There can't be many people in the universe with the capacity of just dropping in like this."

The Keeper would once have been a trusted Consul, chosen to replace the previous incumbent. The selected Consul's life span is greatly extended, but at the expense of dedicating those many additional years to the Source - the bio-electronic network. According to Katura, the Keeper is thousands of years old. He has all the minds on the Traken Union to draw on, and he can focus them all.

Sensing impending danger for the Union, the Keeper seeks the Doctor's help - having heard of the Time Lord's reputation. Although the time of dissolution is always dangerous and disruptive, the Keeper realises that things will be different - and when he dies, even the elements are affected.

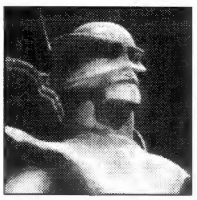
When she was very young, the fosters appointed **KASSIA** to tend the Melkur until its evil power faded away. She looked after it and brought it flowers every day, growing attached to it in the way people become fond of pets. Her purity of spirit led her to become a Consul, and later she marries Tremas. She is also a gifted sensitive, with spiritual qualities beyond question.

However, she can seem hot-headed and easily provoked - for example, when teased about the Melkur by Luvic and Katura. She is displeased to be released from her task when the Keeper appoints Nyssa in her place, and even more unhappy at the Keeper's choice of Tremas as his successor. She would lose her husband to the Source so soon after their wedding.

Unburdening her anger and unhappiness on the Melkur, she is surprised when the creature communicates with her. Perhaps her sensitivity makes her more susceptible to the suggestions of the Master, but above all her desire to save her husband from becoming Keeper (and saving him for herself) motivates her to follow the Master's instructions, and so cause death and disruption on Traken.

Her actions seem at first to suggest she believes the rumour that the Melkur has been redeemed, and can save Traken from the time of dissolution. But the turmoil in her mind can be seen when she decries the Doctor and Adric as evil creatures of the same Melkur.

She begins to suspect Melkur when its predictions prove wrong, but is unable to break free once enslaved by the necklace - and the more she struggles, the tighter the Master's control becomes. Although she still seems to believe the ends can justify the means, she realises all is lost when Melkur explains she is to become Keeper - she will still lose Tremas. Once she accedes to the Keepership and the transition of the Source to her is complete, her fate is sealed: the Master takes over, killing her instantly.



The peaceful Union of Traken attracts evil creatures. They are captured as "**MELKUR**", literally "a fly trapped in honey", and some are redeemed. Others calcify and pass harmlessly into the soil of Traken.

The Melkur creature shown on the TARDIS screen by the Keeper seems to be capable of independent space travel. When it landed, it was imprisoned in the Grove - held there by the peaceful force of the Union, channelled through the Keeper. There is no mention of the origins of creatures such as Melkur - perhaps they come from elsewhere in Metulla Orionsis. They appear like statues, and perhaps there are creatures inside the stone-like armour. Evil though the Melkur are, the Trakens are dismayed by the death of any creature, and so tend them. This latest Melkur is tended by Kassia.

Kassia remarks that if Melkur were not so evil, it might not be rooted to the spot and instead be able to move. But when we see Melkur moving, appearing in the Council Chamber, it only seems to reinforce its image of evil - an evil strong enough to counteract the power of the Keeper.

Of course this is no ordinary Melkur, but the Master's TARDIS. Inside the Master is waiting - and he waits for many years, presumably expecting the time of dissolution and his chance to take over the Source. The Master is still in the emaciated form we know from the Doctor's last encounter with him on Gallifrey. Bitter, psychotic, wanting revenge - the Master is seeking a new form, and plans to take over the Doctor's body.

The Master manipulates first Kassia, then Neman, to gain control of the Source. His plan fails when the Source is sabotaged - though arguably he could have taken control of the Doctor but for his desire to test whether his old opponent recognises him. He has planned in some depth though, and is able to escape from his doomed "Melkur" in a second TARDIS.

Tremas is not so lucky Before leaving Traken, the Master uses the last vestiges of the power he gained from the Source to take over Tremas' body - extending his life to another incarnation.

I·V

ORIGINS: THE KEEPER OF TRAKEN is one of those stories rare in the annals of **Doctor Who** - a serial which kept its original story title right from the moment it tripped out of the author's imagination to the point of its first screening.

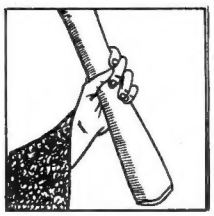
Born in Dublin in 1935, Johnny Byrne had moved to England in 1955 to work in a Wigan baked beans factory. He moved to Southport, where he was involved in an artistic group of beatniks, jazz musicians, and poets. He started performing material around the country, at one point sharing a house with the Beatles in Liverpool. In 1966 he went to London to perform at the Marquee Club with the likes of Pink Floyd. In 1967, he and Jenny Fabian published a novel, *Groupie*, about the underground pop music scene. He visited the US around this time, and was also asked by Christopher Penfold to work on devising a replacement for the Gerry Anderson sf series **UFO** in 1972 (the same year that saw the release of the Spike Milligan film *Adolf Hitler - My Part in His Downfall*, scripted by Byrne). The **UFO** replacement became the big-budget ITC series **Space:1999**, and Byrne was first season script editor as well as providing several episodes between 1973 and 1976. Also for Anderson he completed a screenplay for the fifty minute **Into Infinity** pilot episode which was screened on BBC1 in 1976, (the first time any Gerry Anderson show had been seen away from the commercial stations).

Like many who came to work on **Doctor Who** during this period of the programme, Johnny Byrne had first met John Nathan-Turner during the making of **All Creatures Great and Small**. Byrne had first been commissioned at the outset of the series in 1977 to adapt incidents from James Herriot's vet novels into fifty-minute dramas. He went on to write several episodes for the series and later became script editor on its Nineties "successor", **One by One** - an less successful attempt to copy the **All Creatures** formula in stories revolving around a zoo.

Seeking to branch out during his time at the BBC, Johnny Byrne approached the **Doctor Who** office with a view to selling story ideas to Graham Williams and Douglas Adams. He had already had some encouraging responses to ideas submitted freelance to Philip Hinchcliffe and Robert Holmes back in the mid-Seventies when his name was still strongly linked to **Space: 1999**. There had been discussion about commissioning scripts from him for **Blake's 7**, too.

Both Holmes and Adams never advanced further than commissioning story breakdowns from Johnny Byrne, but his name and list of credits remained with John Nathan-Turner. Byrne was subsequently offered first refusal on the post as **Doctor Who**'s script editor when Nathan-Turner took over from Graham Williams in 1979. Living in Norfolk at the time with a young family, Byrne declined the offer, but intimated he was still interested in providing a script.

By coincidence Christopher Bidmead also knew Johnny Byrne. The pair had first met in a pub during the early Seventies where Byrne had claimed, rather loudly, to be a successful author and poet. At the time Bidmead was mainly known as an actor, although he was struggling to make a name as a writer. Initially dubious about contacting a writer purely on the recommendation of his producer, Bidmead looked up Byrne's credentials, and was astonished to discover he had far greater experience in the television medium than he himself did.



SCRIPT: The two writers first got together sometime during Spring 1980. In the course of that first (or possibly second) meeting Byrne presented Bidmead with his initial outline for THE KEEPER OF TRAKEN - a hand-written document spanning half a dozen or so pages in his notebook.

Byrne then proceeded to explain his vision of how to write for **Doctor Who**. His ambition was to move the Doctor slightly more back-stage, so that he becomes far more a witness to the unfurling of events during early episodes than the proactive figure, moving and manipulating events. Byrne believed this style of character had arrived with Jon Pertwee and Tom Baker's incarnations. Byrne's suggestion was that, although the Doctor would be involved in the ultimate resolution, guest characters too would be shown as resourceful and capable of hastening events along in a positive manner.

Impressed with the ideas expressed during these discussions, Bidmead formally commissioned THE KEEPER OF TRAKEN sometime around May/June.

By way of a preface to his hand-written episode breakdown, Johnny Byrne wrote an introduction to the story and its main characters (see *Source of Traken,* facing page).

In an article in the fanzine *Aggedor*, Byrne described how millenarianism was the starting point for the script: "an interesting theory which states that at the end of every thousand year cycle or so, bizarre and apocalyptic events occur. Around such times, civilisations undergo traumatic change, nations are inundated in tidal waves of unreason, political structures fall apart; it is a time of mass psychosis, omens, portents and weird inexplicable phenomena." Byrne carried these thoughts throughout the script changes which followed, although the idea of Traken as a monkish medieval society did not survive. (In a subsequent television phone-in interview, Byrne explained he got the idea for the story from a news bulletin where an important leader was about to die and the people were in a state of upheaval.)

Byrne has also observed: "The essence of screen writing is rewriting. Second thoughts. The original writing sparks off a thought, and then you can pick it up and augment it. And that's really how I develop my scripts." Byrne subsequently expressed disappointment that the script writers on **Who** did not work in a more collaborative way, as on soap operas - a roundtable to provide creative feedback, support with problems, and which would "generate those transitory gems that could never come into being by any other means." Other items he believed would assist writers included a clear brief from the producer and script editor, and a database of all the series' available information to help check past details and act as "a springboard in expanding past themes and characters".

In a 1983 interview on the local TV show **Weekend**, Byrne explained where his writing inspiration came from: "[It] comes from daily events. It comes from remarks one's children make. It comes from simply lying in the bath and thinking of the worst possible situation that human beings could be in, and then putting the idea to the BBC... and spend two hours writing a way out of it, and that's what **Doctor Who** is about."

SCRIPT-EDITING: Expanding the outline into full scripts, Byrne delivered THE KEEPER OF TRAKEN on time somewhere around the end of June/early July. The material was not quite greeted with complete approval, as Christopher Bidmead explained in an interview for *Doctor Who Magazine* in February 1986: "THE KEEPER OF TRAKEN shows the writing process very well. Johnny came to us with a stimulating and interesting idea, which he turned into a daft script and then announced he was going off on holiday. John [Nathan-Turner] and I had hammered out a principle that by the time a director arrived, the script must be what we called director-proof. We didn't want scripts with loose ends because a director would, inevitably, latch onto those and alter the script.

"The problem with TRAKEN was that Johnny said: 'Here's your script, I'm off to Greece' - a way of working I now greatly understand - and left the story in need of tightening up. In the course of doing this, I found many things which I thought could be made better, so I put a lot of input in it, and largely rewrote it. Mind you, Johnny had given me *carte blanche* to do so."

Bidmead's creative overheads were compounded by John Nathan-Turner's longer term plans for the series. Very early on in his tenure John Nathan-Turner had contemplated bringing back to the series one of the Doctor's most dangerous enemies - the Master. Having had the opportunity, courtesy of fan Ian Levine, to review all the Master stories to date, he knew he wanted a full incarnation of the Master played by a lead actor, rather than the cadaverised version seen in THE DEADLY ASSASSIN. Christopher Bidmead had been mandated to start planning and actually to write the last story of the season almost as soon as the producer had settled in his own mind the overall strategy of the season.

Talking after the event, again to *Doctor Who Magazine*, he made no secret of his intention to get rid of K•9, phase out Romana and replace her with a younger companion who would not be the Doctor's intellectual equal. It is also possible, although never stated as such, that John Nathan-Turner would not renew Tom Baker's contract at the end of the year, preferring instead to select his own ideal actor to play the role.

The Master's return at the end of the season would serve two purposes - firstly to end the series with a cliff-hanger that would leave audiences hungry for more; and secondly, to provide **Doctor Who** with a cast of regulars, including a familiar villain, who would carry over into the next season and support the introduction of the new Doctor - always perceived as a risky time for the show by any producer.

Initially the point of the Master's return was to be mid-way through the season finale, but as Bidmead began altering Byrne's storyline, the opportunity presented itself for a strong continuity link with THE DEADLY ASSASSIN.

The main bone of contention with Byrne's script was Bidmead's dislike of Mogen. This character was a galactic megalomaniac whom the Doctor just happened to know from some previous, unscreened adventure. Part of Bidmead's beliefs were that scripts for the series should be uniquely styled for **Doctor Who,** and not plotlines that could fit equally easily into **Blake's 7** or **Space: 1999**. With this in mind he modified Mogen into a renegade Time Lord, a physical being, rather than an ethereal spirit, hiding on Traken inside a statue which, of course, was his TARDIS. Once landed, his ship had become trapped by the power of the Keeper - hence the naming of the statue by the Keeper in episode one.

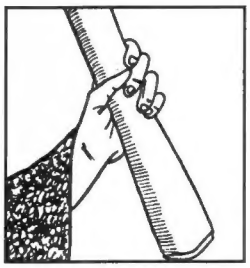
Zorca was renamed Kassia and became a female character - not initially a stereotypical megalomaniac, but a Councillor corrupted by the insidious evil radiating from the Melkur. Another of Bidmead's rewrites was an expansion of the Grove idea into a whole garden planet, which even Councillors were expected to tend. This also explained Kassia's permanent proximity to the statue. One element completely excised from Byrne's drafts were the Blacks, to remove the possibility of any accusations of racism being aimed at the programme. The Greys were redefined as Fosters led by a Proctor - literally a groundsman with disciplinary powers - although the grey motif remained in the colouring of their costumes.

The decision to make the Melkur really the Master occurred before the September 15th draft scripts were completed ready for the director-joining date. Although the character is referred to as Melkur throughout, there are notes in part four defining him as the Master in his cadaver form. Similarly Hellas has been renamed Tremas, an anagram of Master, added as a cryptic clue to the character's ultimate fate as Byrne explained: "It was actually Chris Bidmead who 'anagrammed' the Master to Tremas, and possibly John [Nathan-Turner] and Chris who saw the possibility of including the Master as the villain of the piece in place of the nasty I had first floated. That was all part of the very happy way in which the story developed."

Further rewrites followed on almost immediately from the director joining the show. Unusually the rewrites were more to do with adding, rather than deleting or restructuring dialogue. With no allocation for exterior work, nor for any filming whatsoever (not even model work), THE KEEPER OF TRAKEN would be an entirely a studio-bound story. The script was thus very "wordy", with some episodes almost stretching to seventy pages, mostly dialogue. Average **Doctor Who** scripts tended to run between fifty and sixty pages with establishing shots or action scenes which made lengthy passages of dialogue unnecessary. THE KEEPER OF TRAKEN was therefore quite exceptional in the need for additional padding to bring the episode running lengths closer to the expected 24' 30" norm. Even so, part three still came in short.

The September 29th rewrites included extra dialogue for Nyssa and Adric as they sneak into the Grove. Additional pages added on October 3rd affected the opening and closing TARDIS scenes, while final changes, on October 28th, added to part two the Doctor's discovery of a plasma beam in operation.

Continued on page 8



Source of Traken

Johnny Byrne's original story differed in significant ways from the transmitted version, as his initial episode breakdown reveals

BY WAY OF a preface to his hand-written episode breakdown, Johnny Byrne wrote an introduction to the story and its main characters - printed here with acknowledgements to Sarah and Stephen Groenewegen, who first published the extracts in issue 5 of *Union of Traken* fanzine.

"The ultimate authority and inspiration of the people of Traken is the Keeper - a divinely chosen individual who is traditionally worshipped for the timeless wisdom of his office and the profound moral and spiritual use to which his power is applied.

"The Keeper's power stems from The Source - a scientifically created core of sacred energy which, when bestowed upon mortals, gives them a colossal potential for good or evil. From Time immemorial the Trakens have paid homage to their Keepers - each one living for a thousand years until death sets in and another is chosen to succeed.

"This period, called the Time of Dissolution on Traken, is fraught with peril for the inhabitants. At such times the dark forces on the planet are believed to revive and influence those who seek to corrupt the power of the Keepers. So far, on Traken, the power has been used for good, but with the Time of Dissolution in full spate and the power of the Keeper waning, fear, conspiracy and violence stalk the land, and factions struggle to determine who will control the destiny of Traken for the coming Millennium.

"At the court of the Keeper - a sprawling labyrinth of high science and dark superstition - two factions contend for power. Hellas - a liberal, outward looking aristocrat - leads the Greys who strive to effect a smooth transition of power and the enlightened status quo maintained, and Zorca - the Inquisitor General - leader of the Blacks. The Blacks are a band of fanatical warrior monks, who in their grim black, cowled tunics represent all that is dark and bigoted in the Traken character

"Zorca is a subtle, ruthless man whose consuming ambition is to have himself appointed Keeper, and to use the power of the office to extirpate the traditional freedoms of the Trakens. To load the odds in his favour Zorca has succumbed to the latent occult forces of the planet. Using severely forbidden practices, he is in communication with a powerful occult demon (or so he imagines) called Mogen - a creature of mind-bending powers whose aid he has solicited in the task of having himself chosen as Keeper."

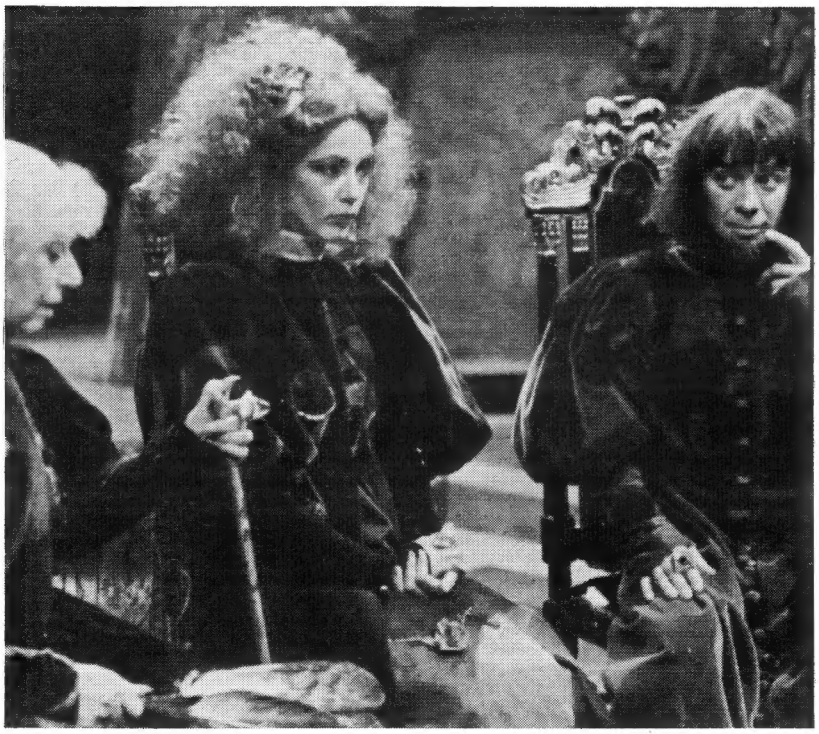
Episode one tells how the Doctor and Adric are summoned to Traken by the aged Keeper. He is dying but still powerful enough to invade the TARDIS and acquaint its occupants with the perils his world faces. Promising to aid his old friend, the Doctor pilots the TARDIS to Traken. Eventually the pair arrive at the Court where they are attacked by a group of fanatical Blacks but rescued by the arrival of Hellas and his daughter Nyssa. It transpires the Court is a sacred area only the privileged may enter. The Doctor and Adric were attacked because they are strangers. Although he will see no harm comes to them, Hellas says he must obey the law and imprisons the travellers.

Conjuring up the disembodied spirit of Mogen, Zorca is warned to destroy the Time Lord otherwise all their plans could be thwarted. Against Hellas's wishes, Zorca succeeds in pulling the time travellers before a court of inquisition. Invoking sacred law, Zorca is able to have the pair condemned to death.

The second episode begins with Hellas invoking an ancient law of his own, effectively awarding the Doctor and Adric sanctuary with his own life staked as a guarantee of their good behaviour. Initially furious at having his will challenged, Zorca is mollified when Mogen's spirit promises he will ensure the Doctor does break the law again, in which case all three will be destroyed.

Hellas escorts the Doctor to the Grove of the Keeper. Seated in his chamber the Keeper is now too weak to convey the precise nature of the threat which faces them all. Final dissolution is imminent. Privately Hellas voices his suspicions to the Doctor that Zorca is using occult practices to influence events, but he cannot prove it. A false accusation would lead to his expulsion from the court, and Hellas cannot afford not to be present to oppose Zorca.

Meanwhile Zorca has contrived a trap for Adric whereby he will be framed for murder. The plan succeeds and under terms of the forfeit all three will face execution; pressed to death between two giant steel plates. The entire Traken council gathers to witness sentence being carried out.



In the third episode, reprieve comes in the form of news that the Keeper is about to die. The council must meet immediately and appoint a successor at the moment of dissolution. Returned to their cell the trio experiences an eerie visitation from the Keeper who warns the Doctor he must get to the council chamber at once and confront the true evil threatening Traken. He has encountered it before and has the power to prevent it. The spectre fades and at that moment, in the Council chamber, the Keeper dies. One of the elders then enters a state of rapport to commune with the spirit of the Keeper and learn the identity of his successor. Possessed with Mogen's life-force, Zorca is able to influence the selection telepathically. The new Keeper will be Zorca.

The Doctor, Adric and Hellas are rescued by a band of Greys, headed by Nyssa. Swiftly the group dons the hooded robes of the Blacks that they might infiltrate the Council chamber. They arrive just as Zorca is being installed inside the Keeper's crystal chamber. Too late they watch as the new Keeper begins to writhe and glow. Within seconds Zorca's body has been incinerated and in its place sits the embodiment of Mogen, suffused with the power of the Source. The Doctor indeed recognises his adversary - a crazed outcast from a long extinct galactic super-race.

The final episode tells of Adric, Nyssa, the Doctor and Hellas's flight from the chamber as the Blacks move in to usurp the Council. Fighting a rearguard action Hellas is captured while the others flee for the safety of the TARDIS, pursued by Mogen's terrifying cosmic power which causes the ground to turn into swamp mud and searing pain to burn in their minds. At last they escape beyond the range of Mogen's power, but the Doctor tells them the respite will only be temporary. Mogen's energies will both wax and wane for a while, but every time it strengthens, it will be stronger than before. They will only be able to attack him during his increasingly short periods of weakness.

Inside the TARDIS the Doctor discovers a vital component of the ship's time mechanism has been taken. Seconds later, a blast of psychic energy dematerialises him and causes the Doctor to reappear in Mogen's chamber. The creature reveals his plan. Armed with the power of the Keeper, and possessed of the mechanism from the TARDIS, he will extend his influence throughout the galaxy and throughout time. But first the Doctor will die - placed within the Time Disintegrator Mogen is building.

As Mogen suffers another bout of weakness, the Doctor is returned to the dungeons where he is re-united with Hellas. Shortly after, both of them are rescued by Adric and Nyssa. Frantically the Doctor hastens back to the Grove and starts meddling with the mechanisms of the Keeper's chamber; the focal point of Mogen's new power. However, he may be too late. Black guards invade the Grove and the revived Mogen orders the Doctor placed inside the chamber next to him. Power begins to build and the Doctor's final dissolution seems certain...

According to the article published in *Union of Traken*, Johnny Byrne claims to have lost the last page of his notes, although it is probably safe to conclude the ending would not have been too dissimilar to the version screened on television, with Mogen being consumed, not the Doctor. I·V

Fairy story

WHEN John Nathan-Turner decided that Nyssa should become a regular in the series, he set an unusual precedent for *Doctor Who*.

With the arguable exception of the Daleks and K-9, all the regularly and semi-regularly occurring characters had been creations of the Production Office or, in the case of the Doctor himself, a creation by a salaried member of BBC higher management. Even when the task of writing in a new character had been assigned to a freelance author, the copyright on the character still rested with the BBC who were deemed to have devised the role.

Nyssa was an exception, being one hundred percent the creation of Johnny Byrne, conceived originally as purely an incidental character in THE KEEPER OF TRAKEN. With no creative input whatsoever from the Production Office, the copyright on Nyssa remained with Johnny Byrne throughout Nyssa's appearance in the series. This meant that for every episode in which she appeared Johnny Byrne received a copyright payment, albeit usually only a small one.

He also owned a percentage on any item of Doctor Who merchandise that featured Nyssa, such as the infamous TARDIS play tent which featured a child dressed as Nyssa on the box-top.

In Byrne's first draft scripts Nyssa is described as a young noble gifted with powers of ESP. She alone among the nobles of Traken can sense the evil in Melkur. When Nyssa's regular status in the series was confirmed, Christopher Bidmead took the opportunity to redefine her in a revision page added to the "Doctor Who Writer's Guide", dated October 30th 1980. Reprinted here is this revised character profile.

The actress chosen to

play Nyssa was Sarah Sutton (see profile). A native of Alton, success came her way very early on when she appeared, aged nine, as Baby Roo in the London stage musical version of *Winnie the Pooh*, which then ran for three years. Television roles came soon after, beginning with a noted performance as Alice in an adaptation of Lewis Carroll's famous stories, followed by appearances in *Oil Strike North*, *Late Call*, HTV's Westway as well as a key part in one of the *Menace* series of BBC1 plays, GIRLS AND BOYS COME OUT TO PLAY.

Her big break, however, was landing the lead part of Diana in Brian Hayles' mystical children's serial *The Moon Stallion*, where she had to perform as though blind. It was this performance, which she perfected by studying with a sightless woman, that cemented her as the choice for Nyssa.

A graduate of the Guildhall School of Music and Drama, Sarah Sutton listed her ambitions as qualifying as a teacher of speech and drama, and landing another role on the London stage.

Johnny Byrne described his view of the character he created: "Nyssa was always intended to be strongly involved in the story. In formulating her character, I saw her as a strong-willed, forthright girl, aristocratic, highly capable, a trifle arrogant, imperious and unworldly, but with her heart very much in the right place. An added element in her make up was a strong, almost ESP sensitivity to the presence of evil. This was lost along the way".

That said, Nyssa's sensitivity is exploited in TIME-FLIGHT, when she is able to act as a medium between the Doctor and the Zeraphin because, as Tulloch and Alvarado put it, "her special sensory perception was catalysed by psychic energy". This also recalls Susan's telepathy and extra-sensory perception, which enabled her to be sensitised by psychic energy in THE SENSORITES.

Byrne also felt the character was not exploited properly in later serials: "She needed strong personal involvement for her impact to be fully efective, and in those stories where it happened, she registered the kind of presence I originally conceived."

In another interview, Byrne also explained: "Nyssa was an absolutely natural outgrowth of the way in which I saw Traken evolving. She was a girl who not only had nobility of blood, but also a nobility of spirit. Traken thrived on good. Given what was happening across on Serenity [see *Continuity* this issue], she would have an acute awareness and sensitivity to evil.. And that's why I wanted her alive. She would detect evil and sense it even when the Doctor wasn't aware of it."

NYSSA IS the daughter of Tremas, first scientist and Consul of the Empire of Traken. Tremas is now dead at the hand of the Master, who has commandeered his cadaver by way of a thirteenth regeneration.

She is eighteen, of noble birth; an attractive young girl with values and skills deeply rooted in her Traken past. Tutored by her father in the advanced sciences, she is already a skilled apprentice in Bio-electronics, a discipline in which her people excelled.

Nyssa is an open young woman. Idealistic and pragmatic by turn; she has an abiding belief in the essential goodness of all things, which sometimes blinds her to the less overt manifestations of evil. For example, in meeting the Master for the first time in his new guise she has mistaken him for her father, only being rescued from his clutches by the intervention of Adric and the Doctor. A threat once visible, however, brings out all that is best in Nyssa; calm assessment, lightning judgement, and nicely judged action.

Nyssa's aristocratic background sometimes leaves her oblivious to the simpler needs of others, and occasionally prevents her from seeing the funny side of situations. Adric, an orphan like her, is very fond of Nyssa, but at times her innocence, seriousness and inability to compromise seem to him like deliberate stubbornness.

The Doctor feels, irrationally, a sense of responsibility for the death of her father, but has too much respect for her individuality to see himself as any kind of substitute. He appears, in his off-hand way, to enjoy having her around and being in some small part a force in her spiritual development. He would never allow it to be seen that deep, deep down inside the presence of all these young people in the TARDIS is very wearing.

In *Laseron Probe*, Byrne said: "Females are too often, in television drama, confined to roles which are either decorative or functional. In Nyssa, I wanted a likeable, tough-minded girl, capable in a crisis, technically gifted, and possessing a strong sense of justice and deep loyalty to those close to her. The fact that she would become a companion was unknown to me at the time of writing the script."

Byrne subsequently explained in *Celestial Toyroom* : "As soon as I had written TRAKEN, John said they were going to keep Nyssa and I said fine. I drew up a little breakdown on the character. I thought Sarah was perfect for the role, but she was not allowed the chance to develop.

In a 1982 interview, Byrne had said: "The qualities I described [for the character] will give the future writers a very sound dramatic basis to build on." But in 1987, he was ruefully reflecting: "Both Matthew [Waterhouse, as Adric] and Sarah's characters needed very good direction. There was very good contrast betwen Janet [Fielding, as Tegan] and Sarah, but because of the weakness in the direction, Janet tended to dominate. Sarah was never given enough to show her enhanced awareness and sensitivity. Sarah gave a kind of stand-offish quality which I think she has naturally, and there's a vulnerability about her which I like as well. Her qualities were never really engaged after TRAKEN, except in ARC OF INFINITY [Byrne's first script for the fifth Doctor] where we gave her a few moments when the Doctor was to be executed."

Byrne was not consulted about Nyssa's departure in TERMINUS, though he thought it was quite a good story: "I was sad to see her go, for I thought her potential had never truly been exploited."

I·V

Biographical
12-12-61: Born, Basingstoke, Hants.
Trained at Elmhurst Ballet School and Bush Davis School
20-7-85: Married Michael

Theatre
Christmas, 1970-2: Baby Roo in *Winnie-the-Pooh*; Phoenix Theatre. (3 seasons, 3 months each.)
1984: Cinderella in *Cinderella*; Woodville Halls.
30-7-84 - 1-12-84: Christine Peters in *Policy for Murder*; tour, 18 weeks; dir. Charles Vance.
25-6-86 - 13-7-86: Hermia in *A Midsummer Night's Dream*; charity production at Le Routier restaurant, Camden Lock; 4 performances; dir. Sorrel Carson.

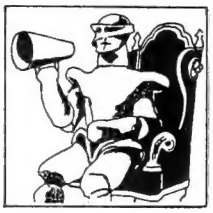
Television
31-3-73: Belinda in **Menace:** BOYS AND GIRLS COME OUT TO PLAY; BBC, dir. Moira Armstrong.
Baby Blues; BBC.
25-12-73: Alice in **Alice Through the Looking Glass**; BBC, dir. James MacTaggart.
1974: **Late Call**; BBC.
Ira in **Aunt Tatty;** BBC
1975: **Oil Strike North**; BBC.
Westway; HTV
Games; YTV
15-11-78 - 20-12-78: Diana Purwell in **The Moon Stallion**, 6 eps.; BBC; dir. Dorothea Brooking.
1980: Suzanna Walcott in **The Crucible**; BBC.
31-1-81 - 21-2-81: Nyssa in **Dr Who**: THE KEEPER OF TRAKEN, 4 eps.; BBC; dir. John Black.
7-3-81 - 21-3-81: Nyssa in **Dr Who**: LOGOPOLIS eps. 2-4; BBC; dir. Peter Grimwade.
4-1-82 - 30-3-82: Nyssa in **Dr Who:** Season 19; BBC; regular, 24 eps. of 26; prod. John Nathan-Turner.
3-1-83 - 23-2-83: Nyssa in **Dr Who**: Season 20; regular, 16 eps.; BBC; prod. John Nathan-Turner.
1984: Nyssa in **Dr Who:** THE CAVES OF ANDROZANI, ep.4; BBC, dir. Graeme Harper.
13-10-89: Sarah Dryden in **Casualty:** CHARITY; BBC

Radio
Dust in *The Sugarhouse*; BBC Bristol
Frost in May,BBC London
A Fall of Leaves; BBC Bristol
Fields of the Blessed; BBC Bristol

Adverts
1984: Yellow Pages
1987: Royal Bank of Scotland training film

Personal Appearances
31-1-81: **Multi-Coloured Swap-Shop**; BBC (re. Nyssa)
1982: **This is Your Life**: Peter Davison.

Continued from page 4



DIRECTOR AND TEAM: John Black's name was suggested to John Nathan-Turner by one of the regular Season 18 costume designers, Amy Roberts, who was allocated to THE KEEPER OF TRAKEN. Amy Roberts and John Black were close friends, with the former well aware of the producer's wish to find new talent for the series. A recently qualified staff director, Black had done three episodes of the BBC police series **Softly Softly: Task Force** before receiving the invitation to tackle a **Doctor Who**.

John Black proved both popular with his cast, and accomplished at handling the show's technical requirements. He had also proven himself capable of bringing in shows on time and within budget - qualities which made him initially very popular with John Nathan-Turner. After directing two more **Doctor Who**s John Black left the BBC in the mid-eighties when the axe fell on all in-house directors. He has since left television altogether and now works as a manager for a large retail corporation.

Amy Roberts, still alternating with June Hudson, was on her third and final show of the eighteenth season, having already done STATE OF DECAY and FULL CIRCLE, as well as IMAGE OF THE FENDAHL for Season 15. Despite the relative proximity to year end, where traditionally budgets were very tight, Amy Roberts received a small boost to her budget when it was agreed she would be responsible for creating the 'permanent' costume worn by the new Master.

In charge of all the sets was a young but highly qualified designer called Tony Burrough, for whom this was a **Doctor Who** debut. Not quite a newcomer, but making only her second outing on the series as a fully fledged designer, was Norma Hill, in charge of make-up. Her previous story, STATE OF DECAY, had involved her in a lot of elaborate work with hair-pieces and ageing techniques. This story would make even greater demands on her skills.

A more familiar face was effects designer Peter Logan. Although this was only his second **Doctor Who** as a designer, the first being DESTINY OF THE DALEKS a year earlier, Logan had come from an engineering background and trained with some of the department's top talents, including Richard Conway, Peter Day and Ian Scoones. Predictably his forte was anything electrical or any form of mechanical hardware.

The guest cast for THE KEEPER OF TRAKEN comprised one of the strongest line-ups of character performers seen for a long time in the series. John Nathan-Turner's personal choice for the new Master was Anthony Ainley. The template Nathan-Turner wanted for the Master was Ainley's 1972 portrayal of the sinister Reverend Emelius in the BBC2 adaptation of Trollope's The **Pallisers**. The cruel, unctuous extortionist, with a thin veneer of respectability playing on the feelings of the weak and innocent, was a perfect role model for the Master's thirteenth incarnation which, it was stressed, would not have the same sense of humour as possessed by the late Roger Delgado's characterisation.

Nathan-Turner had worked on **The Pallisers,** but even he did not know of Anthony Ainley's strong connections with **Doctor Who**. Ainley's father was god-parent to Jon Pertwee. His brother had been Tom Baker's drama teacher, and he himself had been taught acting by none other than William Hartnell.

A keen cricketer, Anthony Ainley hailed from a distinguished thespian family. Acting on the stage since aged 11, Ainley's TV debut was a semi-regular role in the 1965 Granada thriller series **It's Dark Outside**.(See biography this page.)

Initially dubious about taking a role in **Doctor Who**, Ainley was talked into accepting upon learning he would appear under fairly substantial make-up, and because "it was such a good part."

Most of the remaining character artists in THE KEEPER OF TRAKEN reads like a "Who's Who of Who Veterans". Margot van der Burgh had been the first Doctor's once and only love interest as Cameca in THE AZTECS, while voice artist Geoffrey Beevers, in addition to being married to Caroline John (Liz Shaw), had been UNIT stalwart Private Johnson in THE AMBASSADORS OF DEATH. Denis Carey had almost managed to appear as Professor Chronotis in the doomed SHADA but was perhaps better known to fans of **Blake's 7** as Docholli, the sole surviving medical scientist who knew the location of Star One.

John Woodnutt had appeared in SPEARHEAD FROM SPACE as Hibbert, FRONTIER IN SPACE as the Draconian Emperor and TERROR OF THE ZYGONS as both Broton the Zygon and the Duke of Forgill. He explained in the fanzine *Shada* (1983) that he had preferred ZYGONS to TRAKEN: "It was fairly early on in Tom Baker's regime, and the latter one was his penultimate one. And by then of course he was tired and he was looking forward to going off and doing Oscar Wilde at Chichester and furthering his career in a new way - and developing. I won't say he stopped enjoying it, but he was coming to an end. We did have some lovely times during ZYGONS...not only in rehearsal, but in the shooting as well, because we all had a proper relationship, which we never really had in TRAKEN."

Nevertheless, Woodnutt still found the penultimate Baker story "very enjoyable. They always, of course, start presenting different problems - they always do. This is one of the great joys of **Doctor Who**, as any actor will tell you. They always grab the chance to be in it when one presents itself.

"I think what distinguishes TRAKEN [from Woodnutt's other **Who** appearances] was that it had more fantasy in it... it was very much a fairy tale, and a very good fairy tale I thought."

Among the newcomers were stage actress Sheila Ruskin, star of the then recent hit drama **MacKenzie**, and Robin Soans who reduced his fellow cast members to tears during rehearsals by complaining that his character, Luvic, sounded like a lavatory cleaner.

Youngest of the guest cast was 19-year old Sarah Sutton, brought in to play the one-off (so she thought) role of Nyssa. Daughter of an airline pilot, she did not come from an acting family, but had been directed into acting at the age of seven - joining a ballet school with an agency, and starting television work aged 11 in **Menace** (see *Fairy Story* on page 6 for more information).

Anthony Ainley

Biographical

Born 20-8-1937; son of actor Henry Ainley.
Worked as an insurance clerk before training at RADA.
Member of the Garrick Club.

Theatre

1973: *Save London's Theatres*; 1 performance; Theatre Royal, Drury Lane; dir. John Nathan-Turner.
23-12-82 - 15-1-83: Baron Hardup in *Cinderella*; dir. John Nathan-Turner
1983: Baron Hardup in *Cinderella*; dir. John Nathan-Turner
26-12-84 - 12-1-85: Baron Hardup in *Cinderella*; Wimbledon Theatre/ Gaumont Theatre, Southampton; dir. John Nathan-Turner

Film

1966: *A Man for all Seasons*; Columbia/Highland; dir. Fred Zinneman.
1966: Dick Alderson in *Naked Evil*; Gibraltar/Columbia; dir. Stanley Goulder.
1968: Bomber LeBec in *Inspector Clouseau*; United Artists/Mirisch; dir. Bud Yorkin.
1969: *Oh What a Lovely War*; Paramount/Accord; dir. Richard Attenborough.
1970: Rev. Arthur Fallowfield in *Blood on Satan's Claw;* Tigon-Chilton; dir. Piers Haggard.
1970: Mr Bartell in *Assault;* Rank; dir. Sidney Hayers
1974: Dietz in *The Land that Time Forgot;* Amicus; dir. Kevin Connor.
Exorcise at Midnight
The Merchant of Venice
King Lear

Television

26-2-65 - 23-4-65: Det. Sgt. Hunter in **It's Dark Outside**; Granada; regular, 8 eps.; prod. Derek Bennett.
14-6-66: Mark Antony in **Ways with Words:** PERSUASION Rediffusion; dir. Richard Gilbert. [Schools programme.]
Trelawney of the Wells; BBC.
28-11-68: Sunley in **The Avengers**: NOON-DOOMSDAY; ABC; dir. Peter Sykes.
Department S
9-9-69: Paul Verrier in **Whodunnit:** THE FALL OF A GODDESS, ATV; dir. Ian Fordyce. [Photo in *TV Times*]
11-1-71: Senior House Officer in **Doomwatch**: NO ROOM FOR ERROR; BBC; dir. Darrol Blake.
26-5-71: Bowers-One in **Out of the Unknown**: WELCOME HOME BBC; dir. Eric Hills.
1971: Henry Sidney in **Elizabeth R**: THE MARRIAGE GAME; BBC
1971: **Hassan**; BBC.
1971: **Brett**
21-1-72 - 14-4-72: Clive Hawkesworth in **Spyder's Web**; regular, 13 eps.; ATV; prod. Dennis Vance. [Photos in *TV Times*, 3-3-72, 10-3-72]
20-10-72: Josef Kerston in **The Adventurer**: THE BRADLEY WAY; Scoton/ITC; dir. Val Guest.
1972: Stephen Irving in **Anne of Avonlea**, ep. 4; BBC; dir. Joan Craft.
1973: Gilmour in 3 episodes of **Upstairs Downstairs**: A CHANGE OF SCENE (10-11-73), dir. Bill Bain; THE BOLTER(13-12-73), dir. Cyril Coke; WHAT THE FOOTMAN SAW (27-12-73), dir. Cyril Coke; LWT.
1974: Rev. Emilius in **The Pallisers,** eps. 12- ; BBC.
1974: **The Way of the World**; BBC.
1974: **The Wild Duck**; BBC.
13-2-75: Stephen Irving in **Anne of Avonlea**, ep.4; BBC; dir. Joan Craft
1975: **Warship**; BBC.
1975: **Flight of the Heron**; BBC.
1977: **Nicholas Nickleby**; BBC.
7-9-77: Johnson in **Secret Army**: LISA - CODE-NAME YVETTE; BBC; dir. Kenneth Ives.
1978: **Lillie;** LWT.
Tales of the Unexpected; Anglia.
1981-9: The Master in **Doctor Who**; BBC. semi-regular; 27 eps.; prod. John Nathan-Turner.
The Boy Who Won the Pools; TVS.

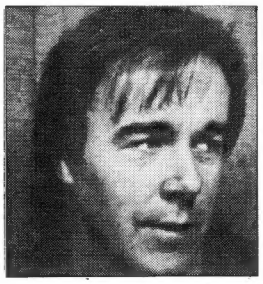
Written Sources

TV World, w/e 26-3-65

SET DESIGN: Over the next year or two Tony Burrough would establish a reputation for himself on **Doctor Who** as the designer of "jigsaw sets", the description given to his work by John Nathan-Turner. (Burrough would subsequently design the Byrne-scripted WARRIORS OF THE DEEP.)

Tony Burrough explained his background in an interview with *Eye of Horus* in 1983. An enthusiastic artist at school, Burrough went to Camberwell Art School to study painting and sculpture, particularly the latter. Here he made contact with William Mitchell Design Consultants, who produced murals, fountains, mosaics, and stained glass windows. After working on these items in the United States, Burrough returned to the UK and showed the BBC Head of Design photos and drawings of schemes on which he had worked. Thus in 1974, four years after leaving Art School, he joined the BBC - working as a design assistant, "picking up the system and the tricks" as he went along.

Burrough's television work includes: **Top of the Pops**, **The Generation Game**, and other variety shows (for Shirley Bassey, Jack Jones, Little and Large), plus series (**Oscar Peterson**, **The Les Dawson Show**, **Yes, Minister** and (more recently) **Grange Hill**. Film projects include: *Rogue Male*, *Abide With Me* and *She Fell AmongstThieves*.



Designer of TRAKEN was Tony Burrough

The key element of Burrough's "jigsaw" designs were giant, steel-framed gantry towers on wheels. Each side of a tower was hung with a different fascia - perhaps a flat stone exterior wall, a filigree highlighted interior wall, a doorway beneath a columned entrance, or even the tilted half of an entablature which, when joined with its corresponding other half, would make an arched corridor.

The end product was a means of making it appear there were more actual sets in a studio than there could possibly be at any one time. Burrough: "I like to create space in my sets. I think that's just an ego trip, to try and do things bigger and better than other designers." A good example of set reuse was Tremas's chamber; a rather ornate room festooned with the trappings of a scientist. Having completed all the scenes in this room, it was a relatively simple matter to rotate one or more of the towers to reveal plainer, stone cladding and then redress the same area to make Seron's quarters. Among the cast and crew these towers became known as Elephants, partly for their size, and partly for their passing resemblance to Indian howdahs. The jigsaw sets also allowed for a variety of different corridor designs - identified variously in the script as "curved", "straight", and "T.Shape".

The "look" of THE KEEPER OF TRAKEN was agreed primarily between John Black and Tony Burrough. Black wanted a sort of Elizabethan meets *art nouveau* styling and pointed to the works of modernist painter Gustav Klimt as potential reference. The sets thus bore a resemblance to some of Klimt's work in that they reflected crisp, clean lines but often with very non-functional angles and illuminated with fine, purely decorative patterning. The use of gold as an edging or highlighting element was adopted by Burrough, and indeed by the costume and make-up designers in some of their creations.

The biggest set of all was the main Council chamber, centrepiece of which was the raised platform housing the Keeper. Fronting the platform were two huge "swingers" of moulded, transparent plastic which could be pulled open or shut on cue by out-of-vision members of the scenic crew. A range of gas burners, piped into the back of the set, would provide a visual motif of the Keeper in touch with the Source.

Unusually for a TV production, the set designer also had an input to one of the costumes - the Melkur. "I discussed the Melkur statue at length with the costume designer, and gave her a reference photo as to how I thought it should look [see page 14 - the sculpture was then in the Tate Gallery]. Unfortunately, it didn't turn out quite as I expected. It was about seven feet tall, and made of moulded plastic as I remember." Working in collaboration with Amy Roberts, Tony Burrough worked out the construction materials. Although a static shape, the asymmetrical line and form of the statue suggested movement - again a hint of things to come in the serial. Melkur's construction was a mixture of moulded plastic elements and cut sections of expanded polystyrene.

Although stationary for most of the production, the costume had to be worn all the time by an extra, a task allocated to Graham Cole (later to find fame in ITV's **The Bill**). In studio order, scenes were arranged so that it was possible to record all the "statue" shots, the Melkur walking shots, and the Old Master voice-overs separately. Additionally, the Melkur's point of view shots (POV) were achieved by removing the statue and placing the camera in its position instead.

To preserve the surprise of the Master's return, Geoffrey Beevers was credited on scripts and in *Radio Times* as playing Melkur, although he only ever supplied the voice-over.

Burrough explained: "KEEPER OF TRAKEN was my first contact with **Doctor Who,** as a designer or as an assistant. The total time I spend on a four-part story would be about eight to ten weeks - that includes two studio sessions of four days each."

John Woodnutt recalled how the sets had helped the actors' performances: "It called for quite a lot of mental agility on the part of the cast - total belief in that extraordinary globe they had, and that old Keeper. And you'll appreciate that in a studio the actor usually has his back to the set and is looking out at the hardware and exit signs, so it requires quite a leap of the imagination to believe totally in this fantasy location.

"However in TRAKEN it was made easier by the most extraordinarily good sets. A lot of the time you weren't facing outwards, you were looking in on what the viewers saw."

MAKE-UP: The make-up overheads of this story were substantial in that just about all of the cast, including many of the extras, had to undergo at least forty minutes in a make-up chair, and for some of the leads much more than that. The only two spared these lengthy sessions were Tom Baker and Matthew Waterhouse. The former had just about completed his recovery from a lengthy illness and, according to Waterhouse, "really was on top form in this story".

Hairdressing was a major time consumer. Taking a cue from some of the Klimt paintings, all the women on Traken were given curly hair. In the case of Sarah Sutton this meant even doing full camera rehearsals in hair net and curlers as her own hair is naturally very straight. Given the length of time involved, it is interesting to wonder if these induced curls would have been quite as tight had it been known at the design stage that her character would become an on-going regular in the series.

On the other hand, Matthew Waterhouse no longer required a wig - his hair had grown long enough.

Heavy foundation and colouring were applied to all the Trakens, especially the nobles, to give them healthy sun tans (since they were a race of mainly outdoor gardeners) and an impression of high cheeks bones (to emphasise their predominantly aristocratic backgrounds).

As a contrast to the women, the three male leads, Tremas, Seron and Luvic, were given wigs of long, flowing straight hair with matching facial hair appliances. Early scripts made no reference to Tremas looking physically much different from what he would become as the Master. Indeed he is described somewhat younger than his eventual appearance as "a formidable grey-haired, grey bearded man in his forties". At that stage the results of transformation were left deliberately vague, noting him only as becoming, "the dapper, bearded figure of the Master".

Christopher Bidmead's rewrite of October 3rd was more descriptive, giving Norma Hill a better notion of what to create. "Tremas's eyes come to life, but now with a cold glitter to them. As his body stirs again we are left in no doubt whose spirit is in control. We see a younger face, hair and beard dark now - features of the Master as we remember him from past years".

Although seen only very briefly in THE KEEPER OF TRAKEN, the look of the new Master was created by Norma Hill. Roger Delgado had worn a hair-piece, but Norma Hill rearranged Anthony Ainley's own hair; dyeing it (and his eyebrows) black and sweeping it back, adding a thin layer of gel to add shine and hold it in place. Again unlike Delgado, who had his own beard, Ainley's beard was a thin hair appliance added to his normally clean-shaven face. John Nathan-Turner requested this, to give Ainley another similarity to the Master of old.

Geoffrey Beevers only had to endure one lengthy make-up session, although it took nearly two hours to apply and colour the layers of latex and stipple needed to convey the old Master's charred appearance. During the run-up to studio recording, Amy Roberts had managed to locate the Master's costume from THE DEADLY ASSASSIN. On display for many years at the Blackpool and Longleat exhibitions, it had been returned to storage at Brentford and was on the point of being thrown out when it was found. But while the robed costume was just about salvageable, the mask had deteriorated beyond use. Rather than have a new one made, John Nathan-Turner suggested using make-up that would allow the actor to have his own eyes visible. This recalls the observation by Nathan-Turner (a former actor) in *Doctor Who Monthly* 51 that "eye contact and expression is what acting is all about". To keep the skeletal look, Beevers' lips were painted to look like teeth (though occasionally, as Beevers has subsequently noted, both sets of teeth were visible as the Master spoke).

Sarah Sutton spent enough time in make-up to make her hair curl

Geoffrey Beevers was more fortunate than Denis Carey. His appointment in the make-up chair, the lengthiest of all, was due every day of the two clock recording schedule, although he was given a day off for the extra recording day on December 17th. The biggest task was moulding, fitting and texturing a domed, bald head appliance over the actor's own head (to suggest the Keeper's wisdom and intelligence, acquired during his thousand years in contact with the Source). The appliance was a mixture of foam and latex rubber and had to be inlaid with combs of wispy goat-fur. Ageing make-up was applied to Carey's face and hands but what was especially uncomfortable for him to cope with were the long resin talons glued over his own finger-nails which made it impossible for the actor to pick anything up - even a glass of water, which was essential during hot studio recording days.

Continued on page 12

Science friction

PAUL CORNELL sees a struggle between science and mythology in the story's production

JOHNNY BYRNE, once a prominent figure of the Sixties underground and beat poet, had one opportunity while writing **Doctor Who** to consider his literary roots. THE KEEPER OF TRAKEN, in first draft, is the tale of a people who have used their science to develop The Source, then renounced it to pursue spiritual matters. The Melkur is the statue of an ancient dictator, which still has vivid associations for the people, and is reanimated by an alien power. Kassia is a clairvoyant, easily overtaken by the power's mental domination. The Doctor comes to the aid of his old friend, the Keeper, and with the help of Consul Hellas and his daughter Nyssa overcomes the threat.

Several changes happen before the story makes it to the screen, and the changes are an index to the nature of the show at this point. For one thing, Christopher Bidmead's misguided vision of **Doctor Who** (as a series that is, in some way, about science) changes the culture of Traken. Tremas, alias Hellas, becomes an eager boy scientist, trusting the Doctor because of his reliance on technology - instead of the fact that the Keeper has told him to expect a helper, a fact still oddly mentioned in the screened version. The Trakens become a highly-scientific people, leading to some very dull scenes of Nyssa and Adric swapping technobabble.

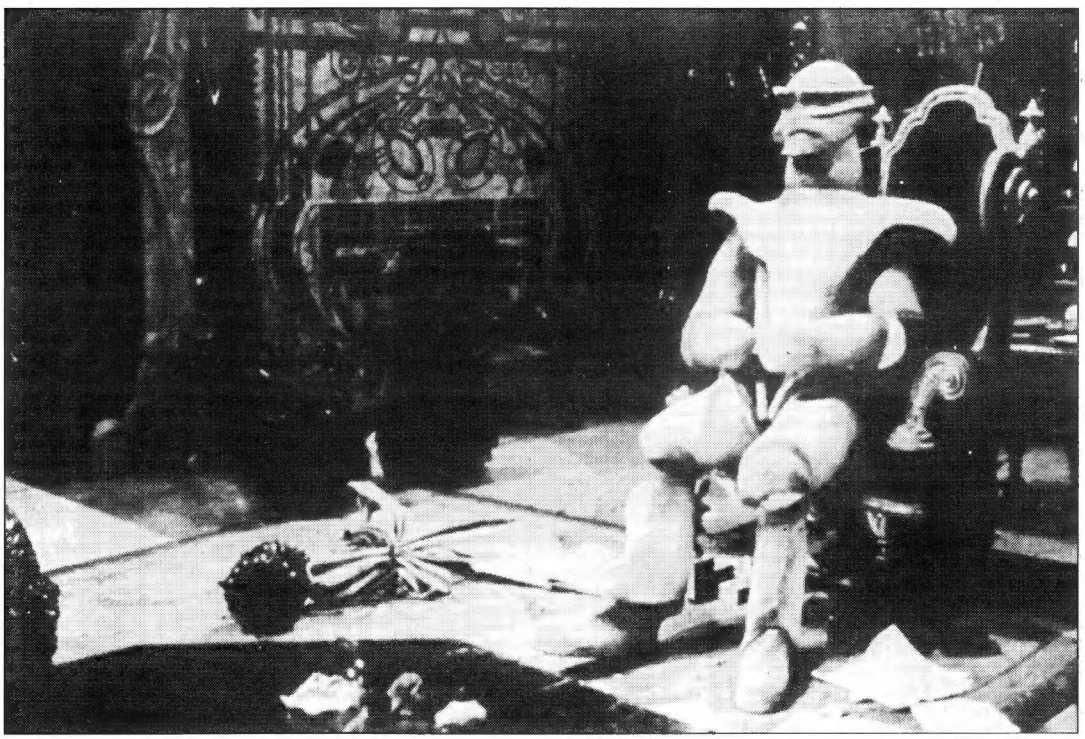
A side effect of the Melkur becoming one of the Master's TARDISes (the other is glimpsed inside) is that it's a far less satisfying focus for evil: the people have no good reason to create a cult around it if it's one calcified being of many. Bidmead tries to half-heartedly state that they're interested in its possible reformation and hence movement, but that's cause for celebration rather than political strife.

In the original, the Trakens have good reason for thinking of the Doctor and Adric as followers of Melkur (political rather than actually evil being, since Traken is far from paradise - as I'll go into later). At the end of episode one, the Keeper's cry of "evil!" is originally directed at Kassia, rather than the Melkur's nonsensical and ridiculous peek around the door. (It walked across town! Can it move or can't it?) Following this scene, the script reverts to the previous version once more, as it does on several occasions, and the script-editing is stuck between two stools - being at once too intrusive and not intrusive enough, when the new edits aren't grafted on to the existing text with any depth. An example of this is Kassia's contradictory behaviour. The first action she takes to save her beloved husband from being Keeper is to put him in danger of his life: either the bonding with the Keeper will vindicate him as suitable Keeper material, or it will kill him - neither result being what Kassia desires. The fact that the end result (Tremas imprisoned and no longer a candidate for Keeper) suits her is pure accident.

However, apart from the script editing problems, there is much to commend here. THE KEEPER OF TRAKEN is a dense text, viewer interest being generated mostly by the place itself (superbly realised in set design and the script's allusions to houses, breakfast, night and day, the homely symbols that were to become a hallmark of early Davison). The first episode is a prologue, where we are introduced to the characters and situations in a manner new to **Who**, the theatrical first scene. The Doctor, Adric and Keeper stand to one side of the stage as the participants appear on the other, in a manner more Marlowe than Shakespeare. However, the latter is the dominating influence here, with a touch of the Art Rock concept album (Kassia's introduction to the Melkur could have come from *The Butterfly Ball*!). Shakespearean set pieces and characters shape the drama in a very satisfying way, the piece being a sort of anti-*Macbeth* (Kassia is prepared to kill to stop her husband gaining power, a great motivation that's totally undermined by Bidmead's cliché control collar). The names (Traken echoes Denmark, Kassia Cassius, Consuls another echo of *Julius Cæsar*), the events (we begin at a wedding, and there follows a mysterious death, at which Kassia even makes a dramatic aside), and the people (Nyssa is straight out of *A Midsummer Night's Dream*) are all Shakespearean. The costumes, with their ruffs and quilted sleeves, are Elizabethan. The script seems to want the Doctor to be the fool in this tragedy, complete with storm for Tremas to rail against but, this being Season 18, Baker has no desire to be anybody's fool, and underplays everything. All in all, it's no surprise when the Melkur quotes: "But what's in a name?"

There is, of course, much rotten in the state of Traken. The Proctors are corrupt, the death penalty is a matter of routine (Holmes would have taken such a political detail for granted, but here it comes as a shock) and the people are prey to "superstition" (though, marooned between drafts as we are, it's hard to see what form this takes). Kassia is a tragic villainess, more interested in emotional than political concerns, and fascinated with the serpent in her own little garden. Rather than submit to a patriarchy (the Keeper instructs her to hand over all the fun and mystery in her life to her adopted daughter, and thus be a good and sacrificing wife) she takes the knowledge of alternative social shapes from the Melkur (far more believable if he was actually the Old Adversary, the image of previous evil, than just a visitor) and tries to make some changes.

This "empire held together by people being terribly nice to each other" is on pretty unsafe foundations, ripe for a Fall. God is about to die, and chaos take his place. The fact that the Trakens' incredibly solid conceptions of Good and Evil (Evil doesn't move about a lot, basically) are being shaken is shown by the way they distrust the Doctor and Adric. They're mobile and fleshy, and therefore good seems to be the obvious



argument (again, solved by the first draft's version of them as possible political followers of Melkur). It all draws on Byrne's experience of the death of the Sixties. We can see that the original Union wasn't all that it was cracked up to be - the women are oppressed, nobody's really that happy, and those with power still hang onto it with force, even if they talk about caring and sharing.

What we witness, then, is the end of the hippy ideal, with capitalism (Neman's love of cash) and the lure of power contributing to the fall. The Doctor restores harmony (which, in the screened version, seems to mean merely the control of natural forces like the weather, producing a wonderfully doom-laden ending to episode three, but making one wonder what all the fuss over the Keepership is about). However, he leaves Traken in a very vulnerable position, the snake in the garden free to destroy the whole universe (and Bidmead obviously felt uncomfortable enough about the nature of this Eden to wipe Traken out four episodes later). It's interesting that one of the two possible ways of saving the day involves destroying the Source itself, thus forcing the Trakens out into the harsh light of the real world. Is this Bidmead's stolid intervention at work, or is this Byrne's own commentary on what happened to the underground in the Seventies - that it destroyed itself to save it from being consumed by power and greed?

There are no really notable performances here, which is a shame. Anthony Ainley is more animated as Tremas than as the Master, but that's not saying a lot. He fails to give any reaction to his wife's death (indeed, because of the warring drafts, the two seem scarcely to be married), and delivers some lines in exactly the wrong way (his reactions in the conversation with Seron over the nature of the emissions are all over the place).

Tom Baker is distant and hardly there, deliberately stepping back from being the centre of attention he'd been the previous season and, in doing so, rattling quickly over some wonderful comic lines that he'd previously have milked for all they were worth. Since this distance is bizarrely appropriate for the entropic nature of the season, it might be the result of a production decision, but perhaps a wish to "get it all over with". He hardly looks at Ainley, and seems to deliberately disrupt what was scripted as a jokey, interesting double act with Adric. No wonder that Matthew Waterhouse, continually thrown off balance, gives one of his worst performances, despite some useful character touches.

Sarah Sutton's part is obviously inflated from that of a minor character, but she fails to exploit the opportunity and maintaining, as do so many lesser actors exposed to the cut-and-paste nature of television production, the strategy of reacting appropriately to each line or action in a particular scene, without any thought to the longer view of maintaining a character. This lack of vision is highlighted by comparison to someone like Mark Strickson, who created a character for himself with almost no help from the scripts.

The set design is wonderful, making the parts of Traken we see into discrete places and items like gates, doors, real plants and effect moons take the viewers' minds neatly off the studio nature of the production, something that the designers of the otherwise wonderful THE HAPPINESS PATROL completely failed to do. The baroque nature of the sets, including the wonderfully odd design of the Melkur itself, make the electronic zap of its eyes most out of place, much too literal.

The end scene is, of course, a fanboy's dream - the Master, newly empowered, hopping out of the clock that says five to midnight (a fleeting reference to the Doomsday Clock of world destruction, like *Watchmen*) to take over Tremas' body and so transform himself into a much worse actor. It does tend, however, to turn all of the story into a mere prologue, remembered mostly for what followed. Despite everything, that's a real shame, because the structure, atmosphere and dialogue of THE KEEPER OF TRAKEN, compromised from the original Byrne as they were, are still wonderfully different and original. It demonstrates the mythological power of **Doctor Who** in an era that deliberately tried (but thankfully failed) to ignore that vast area of inspiration.

Perhaps as a result of Bidmead's insistence on science over his own, more personal, mythology and hence the failure of his attempts to interest the production office in a prequel of TRAKEN, Byrne put his professional head back on and delivered a "scientific" (and thus horribly compromised) script for ARC OF INFINITY - how much better would that have been had Omega's ambitions been played out in mythological terms? After this, he fell to the depths of the standard monster runaround and, while proving his worth as a reliable and professional writer, never contributed anything as rich and strange to the series again (though he tried with his Traken-related Colin Baker submission, "The Guardians of Prophecy").

Byrne's dilemma was seemingly exactly that of Traken: you either sacrifice your ideals or you perish. Pity that such an uplifting story should carry, in its incidental baggage, such a sterile message.

I•V

Continued from page 9

COSTUME: The main fabric chosen by Amy Roberts for almost all the costumes was mock velvet. Like the other designers, she picked up on the *art nouveau* inspirations suggested by John Black. The result was a mixture of new and old - modern, asymmetrical swirling patterns set into two-piece robes cut Elizabethan style with ruffled sleeves and wide cuffs. The Consuls each wore a large decorous ring to denote their authority, the rings also being a key point of the narrative.

Only the Keeper wore a notably different outfit. Although still a long robe, the material had more of a satin finish and supported a high collar to indicate the Keeper hailed from an earlier age than the present Consuls.

The velvet costumes worn by Nyssa (and Kassia when young) were supplemented with skirts of stiffened netting to give them a very diaphanous look. This earned Sarah Sutton the nickname "The Fairy" during recording. For the wedding and celebration scenes some of the outfits were ornamented with floral garlands, shoulder wraps and small crowns.

Each noble wore clothes keyed to a distinguishable colour - grey for Luvic, black for Tremas, blue for Kassia and burgundy for Nyssa.

The Fosters and Proctor Neman all wore a mixture of grey and black,

Don't look at her eyes - they are glowing with front axial projection

although their outfits were tailored with modified plus-four trousers tucked into boots, marking them as artisans rather than nobles.

Much to the chagrin of June Hudson, Amy Roberts was asked to design the Master's new costume - although the script does not explain why Tremas's clothes change when his body is "occupied" by the Master. Still in keeping with Traken fashion, the Master's outfit was a fully lined, two-piece suit in black mock velvet, with slightly ruffled sleeves, matching gloves and shoes and a ring of gold brocade around the high collar. Unlike the Delgado outfit, there was no shirt under the jacket and the suit was figure-hugging rather than creased. Tails hung from the back of the jacket in the style of formal wear, a design feature which Anthony Ainley felt made him look "rather like a waiter". The old Master's costume was the original robe designed by James Acheson.

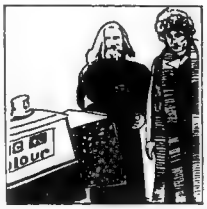
VISUAL EFFECTS: One of the more impressive effects designed by Peter Logan never made it to the screen, although it worked perfectly during rehearsals and camera line-ups. The effect was an inverted cone of energy that erupts, like a mini white tornado from the Keeper's chamber whenever the power of the Source is unleashed. To accomplish this Peter Logan made use of the same Vortex machine Ian Scoones had used on THE MASQUE OF MANDRAGORA. There the camera had focused looking top-down into the Vortex. Here Black wanted an elevation shot, showing a cone of swirling water sprinkled with tiny polystyrene chips, which he could overlay into shots of the Council chamber. This is why, during these sequences, all the actors had rehearsed crawling along the floor - they knew they were supposed to be edging under the cone of the tornado. When it came to live recording, however, the vortex machine broke down and could not be repaired in time without jeopardising valuable studio time.

More successful were Logan's mechanical props. Aside from the usual requirement for what Mat Irvine terms "guns, communicators and tricorders", Peter Logan was called on to supply the Source Manipulator and its counter-acting Servo Shutoff. Both props made use of painted perspex hemispheres, supplied by a West London company that specialised in making components for architectural models of industrial installations. Both creations were working props with lights inside, but in the case of the Shutoff the model was constructed so that final assembly could be made by members of the cast. At one point Adric and Nyssa had to be shown slotting the final components together.

The fiery demise of the plans for the Source was a studio-shot pyrotechnic. The cylinder housing the electrically detonated charge was gripped by a specially-moulded, hollow artificial hand, inside which were the supporting rod and wires leading back to the battery.

Visual effects also had responsibility for wiring and operating the glowing red lights inside the statue of Melkur. As there was an actor inside the costume, the power pack had to be outside the suit, with out-of-camera wires run inside up to the lights in the eyes.

There were few model shots for Peter Logan to create on this story. The only elements he had to provide were the stock TARDIS miniature and a mobile showing all the planets in the Traken Union which would be ChromaKey inlaid onto a starscape backcloth. The TARDIS was ChromaKeyed against green, the planets on blue, and the starfield as the backdrop. Model shots were done on video in the recording breaks.



STUDIO RECORDING: Having completed WARRIORS' GATE on October 4th, Matthew Waterhouse and Tom Baker were allowed a three week break before rehearsals got under way on Saturday 25th October at the Acton rehearsal rooms. At this point the projected transmission date for part one was still listed as January 17th.

As there were no location or film days, the show was allocated two recording blocks of three days apiece, the first in the larger TC6 studio, the second in the more modest TC8.

Recording commenced the evening of Wednesday 5th November shooting some of the dusk scenes in the courtyard set beyond the Grove. A problem which caused a delay while camera angles were redefined was Kassia attempting to drag away the bodies of the two Fosters felled by the Melkur. One of the extras was just too heavy for Sheila Ruskin to move, so a track-away shot had to be improvised and rehearsed.

The main items done after lunch were all the scenes inside the TARDIS. Several of these scenes were static shots of the TARDIS monitor showing only a ChromaKey blue cloth, with Denis Carey recording voice-overs to scenes that would be recorded and edited in later.

It was during lunch on that first day that Sarah Sutton was asked formally by John Nathan-Turner to become a regular on the series. Although it was too late to change any of the scripts now, Nyssa would be reintroduced in LOGOPOLIS. Reportedly she was very happy to accept.

Day two was allocated for recording all the scenes in the Grove, starting with the night-time scene of Kassia, in full wedding gown, confessing to the Melkur her fears of Tremas becoming Keeper. Leaving Sheila Ruskin to change into regular costume, the team concentrated next on recording the TARDIS being attacked by Melkur. In a change to the script, John Black abandoned the idea of doing the ship's disappearance by lining up the real prop with the model TARDIS, removing the real prop and then ChromaKey inlaying the model onto the Grove set. The result looked unconvincing. Instead, the shot was done as a simple edit to make the real prop vanish. A red glow would be added electronically in post-production along with the travelling red bolts from Melkur's eyes. It was effective, but it did lose time.

Time was to prove a problem on this show. The complex line-ups and provision for effects frequently took longer to rehearse and shoot than had been anticipated in timing runs. Scenes on one set that should have taken a single day to accomplish sometimes spilled into the next day's recording.

In the main, scenes on the Grove set were recorded mostly in story order. Some scenes were done twice, once using pedestal cameras, then using a high-angled 'mole' crane to shoot the view as seen from inside the Master's control room.

A front axial projection (FAP) system was fitted to the camera used to record instances of Melkur's power being manifested. These included the irradiated necklace and the two occasions where Kassia's eyes glow red as she attacks first Tremas, then Seron. For these scenes Sheila Ruskin had to spend further time in make-up, having her eyelids painted white and the FAP solution dabbed on to resemble pupils (a similar eye effect was used for Thea Ransome's transformation in IMAGE OF THE FENDAHL - see IN•VISION issue 26).

The model scenes were due to be shot while scenic crewmen moved the TARDIS back into the Grove ready for its reappearance at the end of part two. Due to time constraints, however, some model shots were dropped from block one.

Sheila Ruskin's final scene on day two saw her in a different costume (a blue "fairy" skirt) and with her hair tightly pinned up for the episode one shots of the 18 year-old Kassia visiting Melkur for the first time. Throughout the day a photographer from BBC Picture Publicity was present in the studio, taking pictures mainly of Sarah Sutton as the new companion but also of Sheila Ruskin.

The last shots scheduled for Thursday were the Grove in its overgrown state, and then, tidied up, the Grove as the Melkur arrives - an effect done as a cross-fade between two locked off camera shots.

After catching up some leftover shots from Thursday, Friday began with all the scenes in Tremas' quarters. Most of these were straightforward, but there were a number of effects shots - notably the burning of the plans, a ChromaKey shot of Ainley's hand reaching through a blue frame into a brightly lit space with a picture of the wall inlaid over the blue, and the various shots of the Melkur appearing and disappearing. After a break the same set was used, redressed, as Seron's quarters.

The "elephant" towers came into their own for the rest of the day, which was spent shooting nearly all of the corridors scenes for part four and then part three. Depending on the configuration of these towers, the director could achieve shots down long corridors, corners, bends, entranceways, and so on.

Rehearsals for block two continued the week after block one finished but were disrupted on Wednesday 19th November after the BBC Press Office released a statement from Lalla Ward that she and Tom Baker were to marry in December. With the romance now official, John Nathan-Turner suggested another Press call, but when Baker refused what he regarded as intrusion into his private life, reporters besieged both Lalla Ward's flat and the Acton rehearsal building, and jammed the switchboard, making further rehearsals that day difficult, not least due to the lead actor's temperament which Sarah Sutton later described as "intense".

His mood was allegedly still somewhat thunderous when recording began next day in TC8. An official Press and photo call was held that morning but although the ostensible purpose was to introduce Sarah Sutton as the new companion there were equally as many questions

beamed at Tom Baker about his forthcoming marriage. The actor was not amused. The only detail the Press was not privy to was the identity of the new Master. That was to be a secret kept right up until the serial's transmission.

The press call delayed the scheduled recording start of what would be the main bulk of work done in block two - all the scenes in the Council chamber and in the Keeper's sanctum. This was where the main action in the story was due to take place, so two days were set aside to shoot all these scenes. But the highly technical nature of so many scenes (which featured storms generated by studio wind machines, choreographed doors sliding open and shut, temperamental flame gaskets, and ray gun beam line-ups) all compounded into delays that spilled over into day three.

By the middle of day three it was apparent there was little hope of completing the story in the time available. There were several minor sets which still had all their scenes still to be recorded: the space model shots, the service vault housing the Source Manipulator, the prison cell, a few corridor scenes, and the Master's control room (referenced in the script as "The Head of the Statue"). Reluctantly the producer had no choice but to book an additional studio day, cancelling and pushing back all the agreed dates for post-production, editing and dubbing. The knock-on effect was postponing until the new year all the studio work on LOGOPOLIS and creating the need for a Christmas transmission break.

The earliest studio day available was Wednesday 17th December, back in TC6. It was a full thirteen hour day (09:00 - 22:00) and required all of the main cast, except for Denis Carey and John Woodnutt, plus four walk-ons playing Fosters.

A small section of the sanctum set was re-erected for the transformation sequence of Tremas into the Master. The Master's second TARDIS, the grandfather clock, was not the same prop seen in THE DEADLY ASSASSIN; using that one was not practical as it had to be big enough to house Anthony Ainley and Geoffrey Beevers in full costume.

This was Beevers' one day in full make-up. Because of the time he would need to spend in the make-up chair, one of the extras performed the Master's scenes where only his hands were visible. The appearance of the new Master, completing the transformation scene, was virtually the last shot to be recorded. All the other scenes involving Tremas had to be done first before Anthony Ainley was despatched to make-up and costume to prepare for his first appearance in his new guise.

ELECTRONIC EFFECTS: Although a lot of Dave Chapman's input was added to the master tapes during the gallery only day, a surprising number of electronic effects were put on during the main studio sessions.

Some of the earliest shots were examples of this. The glowing dot of Melkur as it zooms towards Traken was nothing more than an out-of-focus red light inlaid over the composite ChromaKey starscape. The larger sized red glow around Melkur as it lands was similarly generated out of focus as a keyed-in colour from a Matt Box (also known as an EMIBOX - see **IN•VISION** issue 42) with the shape designed to form a frame around the statue's shape.

Even the bolt of light surrounding Seron as he enters rapport with the Keeper was done real time - blurring a simple white line from the Matte Box and superimposing it over the picture.

All this helped keep down the amount of post-production work, a lot of which involved matting scenes into the ChromaKey spaces left for them in other scenes. These included, for instance, putting model shots onto the screen of the TARDIS and the Grove shots of Kassia onto the twin screens in the Master's ship.

The post-production 'opticals' all had much harder edges to them and were thus more strongly coloured. The twinkling flashes from the net gun and the rays from Nyssa's Ion Bonder are good illustrations of these gallery only day effects, although it is not certain why the beams from the Ion Bonder were sometimes green, sometimes purple.

Arguably the most memorable electronic effects in this story were the bolts of energy fired from the Melkur's eyes or from the eyes of his proxy. An intermittently generated pattern, they had to be colour keyed precisely to match the red hue of the statue's eyes and the FAP glow of Kassia's eyes.

SOUND: One of the many causes of delay on this production was the need to record so many scenes effectively twice because of the need for voice-over material. The initial TARDIS scenes are good examples. The exchange between the Doctor, Adric and the Keeper had to be performed almost three times - firstly real time with all three artists performing for the cameras, secondly as a timed voice-over with the actors speaking directly into microphones, and finally in close-up for individual cutaway shots that would punctuate the story being unfurled by the Keeper.

There were many of these such scenes, and not all of them as obvious as, say, the Master's voice-overs inside his TARDIS. Katura's voice-over remonstrations to Nyssa while Adric is hiding behind the gates in the Grove during part two achieved good dramatic value, but was also time consuming with the need to rehearse/record twice.

Special sounds were a mixture of Grams work and radiophonics. The subtle echoes added to the voice tracks of people walking down the "stone" corridors were Grams, while the muted sounds of birdsong were added to many of the Grove scenes in post-production. Dick Mills, of course, created all the Radiophonic sound effects.

MUSIC: Paddy Kingsland should have been composer on THE KEEPER OF TRAKEN, but when the studio delay forced production back nearly a month, Kingsland was no longer available. The BBC had decided to give the TV version of **The Hitch Hiker's Guide to the Galaxy** a January 1981 premiere and Kingsland was priority booked on that show. Neither was Peter Howell available as he was still finishing off scores for WARRIORS' GATE. Instead the Head of Radiophonics, Brian Hodgson,

Continued on page 15

Xmas break

An enforced holiday for the Doctor, fresh press coverage, but farewell to Ron Grainer

ITV (LWT region) SATURDAY 31st JANUARY 1981

SPORT	NEWS	SEARCH FOR A STAR (final)	3, 2, 1	film CARRY ON MATRON			NEWS	THE PROFESSION -ALS (rpt)	THE BIG MATCH			
5:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00

BBC 1

SPORT	DR. WHO Kee ep.1	NEWS	THE DUKES OF HAZZARD	JIM'LL FIX IT	NANNY (drama)		THE DICK EMERY SHOW	NEWS	DALLAS	PARKINSON	film DAWN	
5:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00

BBC 2

film THE UNFAITH -FUL		DID YOU SEE..?	SNOOKER		NEWS	RUGBY SPECIAL	film PAYMENT IN KIND			SONS AND LOVERS (drama)		ARENA

THE FINAL gallery-only day of recording on LOGOPOLIS had only just completed, three days before episode one of THE KEEPER OF TRAKEN was broadcast on Saturday 31st January 1981. The additional two episodes John Nathan-Turner had been granted this season meant that recording was catching up with transmission rather too quickly, and indeed would have caught up completely if not for the break over Christmas.

A consequence of these circumstances was the casting, and subsequent announcement to the Press, of Sarah Sutton as the new companion, Nyssa. Sarah Sutton's Press call occurred after Janet Fielding's, even though Nyssa would appear in **Doctor Who** four week's ahead of Tegan's debut. This was all a result of the late decision to cast Sarah Sutton as a regular, which had only been finalised during the recording of THE KEEPER OF TRAKEN in November, whereas John Nathan-Turner and Christopher Bidmead had devised replacing Romana with Tegan as early as September.

Press coverage of Nyssa was quite extensive, particularly in the Saturday papers for January 31st. *Radio Times* started the ball rolling the week before, devotong almost half the "John Craven's Back Page" to an article titled "'Fairy' Sarah joins the Doctor". This was followed up by the tabloid nationals, almost all of whom printed on-set photographs of Nyssa in the Traken grove, taken at a BBC photo-call on Thursday 6th November. Only the *Daily Express* opted to be different, highlighting in a column piece, plus photograph, Sheila Ruskin's role in the serial. To the chagrin of the **Doctor Who** Production Office, the article gave away the part of the plot by revealing that Kassia would become evil and attempt to kill the Doctor.

Ultimately though, the series benefitted from this coverage. Episode one weighed in with an impressive ratings figure of 7.6 million viewers, although this did drop quite steeply to 6.1 million the following week. Part three likewise recorded a drop, down to 5.2 million, before audiences returned to the fold in part four with a rise back to 6.1 million. This left an overall average figure of 6.25 million viewers per episode, making THE KEEPER OF TRAKEN the second best performing serial of the season so far after WARRIORS' GATE. In terms of chart positioning only episode one made it into the top 100, clocking in at number 72, the remaining episodes registering at positions 106, 112 and 103 respectively.

Doing her bit to promote the series, Sarah Sutton was one of the guests on Noel Edmond's very popular early morning live show **Multi-Coloured Swap Shop** on Saturday 31st January. Answering viewer's questions and discussing her career, Sarah hosted a competition for which the main prizes were a segment of the Key to Time, Romana's sonic-screwdriver from THE HORNS OF NIMON and a working prop from THE KEEPER OF TRAKEN - the servo shut-off device created by visual effects designer Peter Logan. Accompanying the interview was a lengthy clip from part two of THE KEEPER OF TRAKEN, showing Nyssa's attempt to bribe Proctor Neman into leaving the garden gates unguarded. Unusually, this extract was from a slash print of the episode and featured no music or sound effects.

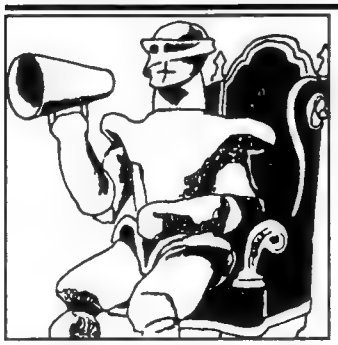
Although there was little publicity for the remaining TRAKEN episodes, **Doctor Who** was peripherally back in the news on Sunday 23rd February, the day after part four aired.

At the age of 57 Ron Grainer, composer of theme music for, among many others, **Steptoe and Son**, **Hancock's Half Hour**, **The Prisoner**, **The Tomorrow People** and **Doctor Who**, had died of cancer. Born in Australia, Grainer had emigrated to Britain in 1952. Starting with just £200 to his name he found himself ultimately in demand by both BBC and ITV as a composer of popular and memorable theme music. Obituaries for Grainer were broadcast on all channels, and featured in most of the national newspapers the next day. I•V

TV hit composer Ron dies

- Composer Ron Grainer, who wrote theme music for a string of hit TV programmes, has died, aged 57, of cancer. His themes included Dr Who and Steptoe and Son - both for BBC.
- He also wrote theme tunes for TV's Comedy Playhouse and That Was The Week That Was and for the Paul Temple TV series.
- Australian-born Ron arrived in Britain in 1952 - with just £200.

Ron Grainer . . . cancer



Black looks

In an exclusive first-time *Doctor Who* interview, director JOHN BLACK tells PHILIP NEWMAN what inspired the story's distinctive look

I SUPPOSE I happened to catch John Nathan-Turner at the right moment: I went to see him, as directors go and see producers, to discuss the possibility of getting some work. And he was looking for new directors, so he offered me one! I think when I came in to start work on THE KEEPER OF TRAKEN there were still a number of loose ends about concerning the script. But it was already in the process of the final rewrites so I think most of them had been more or less resolved.

In general, directors don't join until a script's pretty well completed, especially on the "factory-produced" stuff, as it were, like the soaps and (at that time) **Doctor Who**. I do seem to remember that it had changed quite a lot. I think, in retrospect, that John had never been that convinced about it as a script, but I didn't think it was too bad.

I wanted to bring a sort of *art nouveau* approach to the whole thing, which I thought would be interesting. I have a particular liking for *art nouveau* - I'm a Scot, and much bound up in my Scottish background with the architect Charles Rennie Mackintosh. I thought we should take a very decided line with this approach, and suggested this in my brief to the designers, who both responded strongly to the thought of doing it like this.

I didn't know Tony Burrough, but I quickly discovered that he, like Amy Roberts on costume, was immensely talented. Tony went away and explored through some books, and came back very rapidly with Gaudi, the Spanish architect who'd designed Barcelona Cathedral and so on, and thought he could do something along those lines. I suppose I was hopeful, but a little concerned, that he could get those kinds of shapes in the studio without too much trouble, but he was confident he could, and so I gave him a free hand. He then produced these beautiful sets - I remember that there were quite a lot of plants and things about - and they were great. The Keeper's glass cage and that wonderful chair were all down to Tony.

Amy equally took her brief and produced what looked like, and were, immensely lavish and very spectacular costumes, made with lots of velvet and long sleeves in lovely rich colours. So the whole thing had a very distinct feel. The two designers consulted well together, and it all went very smoothly. I was very pleased with the results.

I recall that Amy wanted to do something special with the Melkur figure, and showed me these statues by the Italian sculptor Boccioni, which were very dramatic and distinctive. She took this kind of approach as a basis. She was faithful to the feel of it, but had to simplify it in order to make it a manageable thing to move and wear, to get into and out of. It had to work as a mobile costume, and yet be totally believable as a statue. Again, from all points of view, I thought it worked brilliantly.

The script called for this set of rather senior Trakens who were a somewhat quirky lot. I struck me that they should be diverse, interesting people. The more diversely interesting they were, and individuated as people, the more likely the whole thing was going to seem real and be effective. I suppose that is what led me to go for well-established character actors who I felt were themselves quite distinctive, and who could bring that to their characters. I think it's true of anything that is, to some extent, action-based that the important ingredient to beef up is the character side of it. So in a sense, where the script only allows a certain amount of words for any character to come across, a part can be terrifically enhanced by having someone who is able to fill it out and give it all kinds of other dimensions which aren't necessarily referred to, or even present, in the writing.

I think the Keeper is a very good example of this, because he had quite a spectacular entrance. He'd obviously got position, an exotic costume, and all the right things. But actually, although it was quite a distinct part, there weren't a huge number of lines in it. It therefore required Denis Carey to take a very real line with it in order to give it some special quality and weight. Denis was a delightful man, and very pleasant to work with.

In fact, I was very pleased with the casting, and thought it all worked quite well. I cast Sarah Sutton as Nyssa, and John liked her so much that he then thought about making her one of the crew. With Geoffrey Beevers, it was very much a case of voice-casting, because we didn't really see him. So what seemed important to me was that he needed to have a big, deep voice, and that's why I cast him. He was also extremely nice to work with, I discovered.

The Italian artist Umberto Boccioni (1882-1916) created this 44" tall bronze in 1913. "Unique Forms of Continuity in Space" is in a private collection in Milan, and shows a search for dynamic form, aimed at expressing the idea of movement of the body in space by an interpenetration of planes and the use of forms intended to suggest the turbulence of movement vibrating in space. Boccioni was part of the "futurist" movement - a group of artists concerned with expressing mechanical forms, speed, human as machine, etc.

I'm not sure whether I suggested Anthony Ainley or if, together, John and I saw the people we were considering for that part and it was therefore a sort of joint decision. I think that the casting at the time was just for one of the Trakens, but I feel very sure that John did want to be in on that casting. I don't think that there had been any firm decision to bring the Master back at that point, but John had already perceived in him a possible character to be brought back.

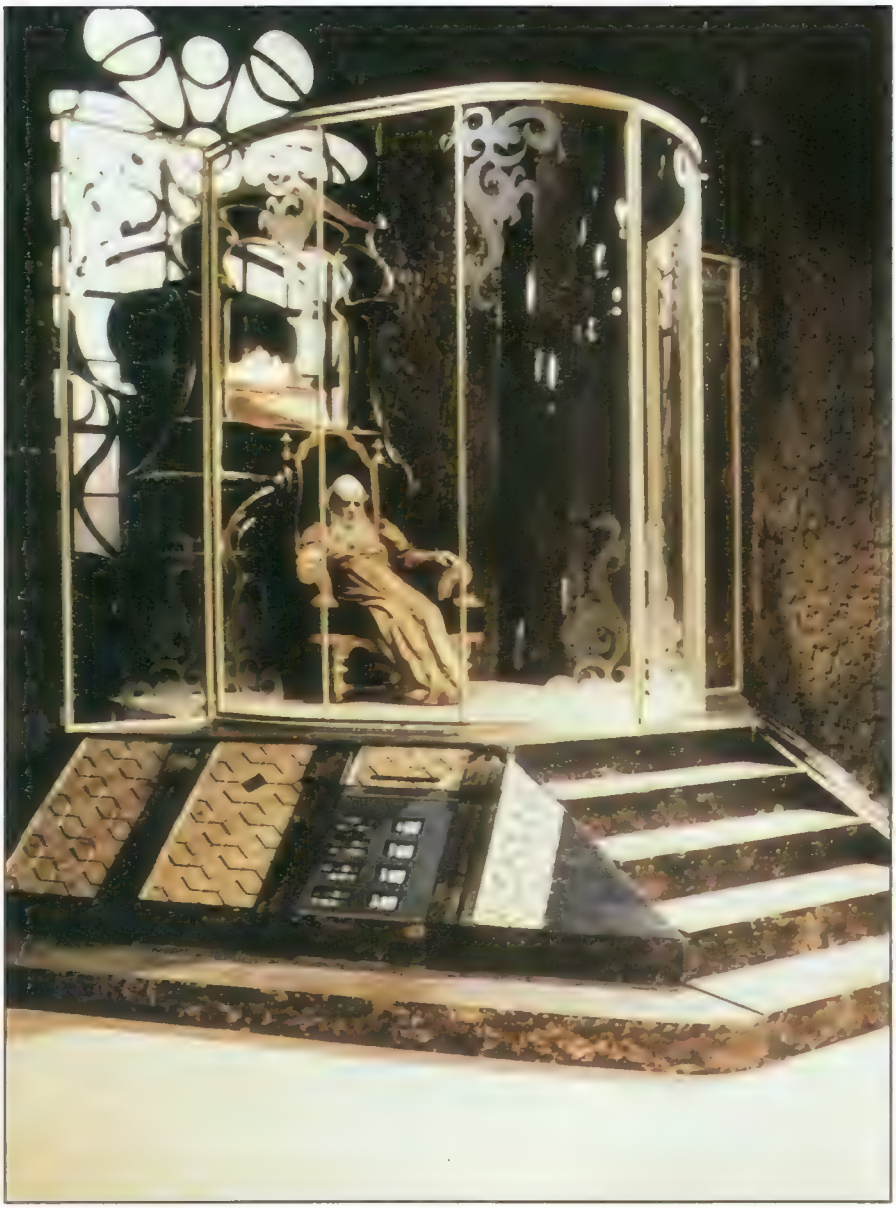
I think we were all aware that we were approaching the end of an era as far as **Doctor Who** was concerned. Not having done earlier ones with Tom, I can't tell you if his attitude was profoundly different. Whether or not this is a true perception I don't know, but I think I did feel that there was a certain "demob happy" quality about Tom. I mean, this was obviously a terrific junction in his life; he'd been the longest-serving Doctor at that point, and had no doubt got used to the lifestyle that that brought. And here he was on the verge of giving it all up and going into a rather unknown world. I certainly think that some of that concern, if not anxiety, on his part was present - not in any way, I hasten to add, in his performance, but just in conversations off-stage. I mean, people were always asking him "What's next?"

With THE KEEPER OF TRAKEN, I basically felt that for any of the dramatic elements (such as the Master's regeneration) to work properly they had to be credible. Everybody has to believe in them, and you have to make them as strong as possible. It's easy to pull back a bit if people think you've overdone it, but given the very exotic setting and sets and so on, I felt that it could flow as freely as we allowed it without giving any serious offence. My attitude was that, to some extent, you should scare; but I never felt with that script that we were in particularly sensitive territory where we had to be especially careful, or over-politically aware. It was fairly straightforward, good, clean fun. There was no real danger of it being misunderstood or anything like that.

It had all the ingredients of a true **Doctor Who** story: it was a bit frightening, but not desperately so. There was nothing terribly sinister about it, and yet it was hopefully wildly watchable.

I•V

*Philip Newman's interview with John Black is continued in two forthcoming issues of **IN•VISION: K•9 & COMPANY** and **FOUR TO DOOMSDAY**.*



The Keeper (Denis Carey) makes one of his final appearances in Tony Burrough's astonishing set

Continued from page 13

recommended Roger Limb to John Nathan-Turner. Limb had worked on schools programs, and major BBC documentary series like **Omnibus**, **Everyman** and **World About Us**.

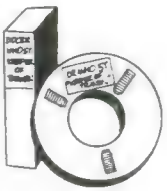
Limb had been with the Workshop since 1972. He studied music at University, which he left in 1963 planning to be a professional musician. He played in bands until about 1965, and taught music in an Islington primary school. Bands included Chris Barber's Jazz band ("a sort of first reserve bass player"), he has also sung, and he admits to having played in Tony Blackburn's backing group. He joined the BBC in the late Sixties as a radio studio manager for BBC Belfast, before moving to BBC Birmingham and some television work - including working on live regional news programmes as a vision mixer (within a month of joining the Corporation, "which was quite hair-raising"). He moved to London where he joined the Overseas Service at Bush House, and did occasional work as a TV announcer. He learned of the opportunity to join the Radiophonic Workshop from his friend and former studio manager, Paddy Kingsland - working on attachment.

Writing for THE KEEPER OF TRAKEN, Limb chose to develop several themes that would reappear as variations throughout the show. For Nyssa and the younger Kassia he developed a tinkling theme which, although realised solely on synthesisers, owed more acoustically to harps and xylophones. Melkur's theme, however, was a harsh, strident collection of deep bass notes intended to convey the creature's menace.

Stylistically, these passages of incidental music tended to build up in a layered fashion - very often starting with a simple arrangement of repetitive chords over which new phases would be added, sometimes complementing, sometimes counterpointing the initial theme. Kassia's wedding dance is a good example of this, as is the theme accompanying Seron as he marches down the corridors for his last, fateful meeting with the Keeper.

To his credit, no less than three of Limb's compositions for THE KEEPER OF TRAKEN were selected for the *Doctor Who - The Music* cassette and album, released by BBC Records in February 1983. These were "Nyssa's Theme", "Kassia's Wedding Dance" and "The Threat of Melkur", which also surfaced (nearly a decade later) on the *Doctor Who - Earthshock* CD from Silva Screen.

Limb was pleased with his work on the show: "The thing about this job is you get into a bit of a rut," he told *Images*. "Because you're in a bit of a rush, you tend to go down roads that you know are going to work, but it's nice to be able to have time to think about the programme and do some things in a way that you've never done them before. I hadn't actually worked on science fiction drama before. It was nice to do one and it was a success." As a result of his debut, Limb was subsequently asked to work on three stories for the following season, with Peter Howell and Paddy Kingsland taking on two each.



POST-PRODUCTION: Despite the drive to bump up dialogue content in the scripts prior to production, quite a number of scenes in parts one and four ended up getting chopped during editing in order to bring the episodes in under 25 minutes.

Part one lost a whole page (about 30 seconds) of comic interplay during the opening of the second TARDIS scene as the Doctor ponders the mathematical reasons why three legged hat-stands always wobble. Another deletion was another short scene inside the TARDIS just after the ship has arrived. Surveying a view of the Grove on the scanner, the Doctor comments to Adric: "This would be just the spot... if you were in the mood for a bit of gardening. Ever hear of Capability Brown?" He then operates the door control and the pair make their exit.

More cuts were applied to part four although in the end there was no alternative but to let the full episode run ten seconds over the twenty-five minute mark. A key loss was a scene of the Doctor and the Consuls walking from the Council chamber out into the courtyard. It is here that Tremas reveals to the Doctor that there exists an Ultimate Sanction - a means by which all the Consuls in unison can cancel the existence of an unfit Keeper. But, he warns, to action it requires all the consular rings and... the consent of

When shall we three meet again? Tremas (Anthony Ainley), Adric (Matthew Waterhouse) and the Doctor (Tom Baker) confer in the Grove

the Keeper himself. The Doctor references this sanction later in the episode but, after the edit, nowhere on screen is it apparent how the Doctor acquired this knowledge. The sequence was restored when Terrance Dicks novelised the serial in 1982.

A couple of other short scenes went missing too: the Doctor and Tremas hastening from the residential quarter to reach the courtyard, Neman finding the stunned body of one of the Fosters, and a cutaway shot of Adric and Nyssa carrying the Servo-Shutoff through the Grove.

CUTS: Some scenes were cut, reorganised, or rewritten between the final camera script and the studio recording. These included: the first TARDIS scene; the Doctor trying to prop up the hat stand with books in the TARDIS ; the Doctor refers to landscape gardener Capability Brown (part 1); the Doctor, Consuls, and Fosters leaving the Sanctum after Melkur's attack; Adric and Nyssa finding citizens at the Grove gates; Nyssa bribing Neman, and Adric entering the Grove (part 2); the final TARDIS scene (part 4). Among the interesting differences are: Kassia manages to wrench her head upwards so that her eye-blasts miss Tremas (in the screened version, she hits him); Kassia is pained by the Melkur's eye-beams rather than the necklace.

See also *Post-production* (above) for information about cuts made to recorded material.

TRANSMISSION: THE KEEPER OF TRAKEN premiered on BBC1 Saturday 31st January 1981 to a generally warm reception from public and fans alike. John Nathan-Turner later cited this serial as his favourite among the Tom Baker stories he had produced, admiring in particular the conceptual 'look' of the production, for which he gave credit to Tony Burrough and John Black.

The producer would be able to recoup the overspend on a seventh recording day by pruning back the location film budget for LOGOPOLIS. Not to have done this would have jeopardised his resources next year, and could have prevented John Black from working on any more **Doctor Who**s. For the present, John Nathan-Turner was very happy for him to direct some more serials.

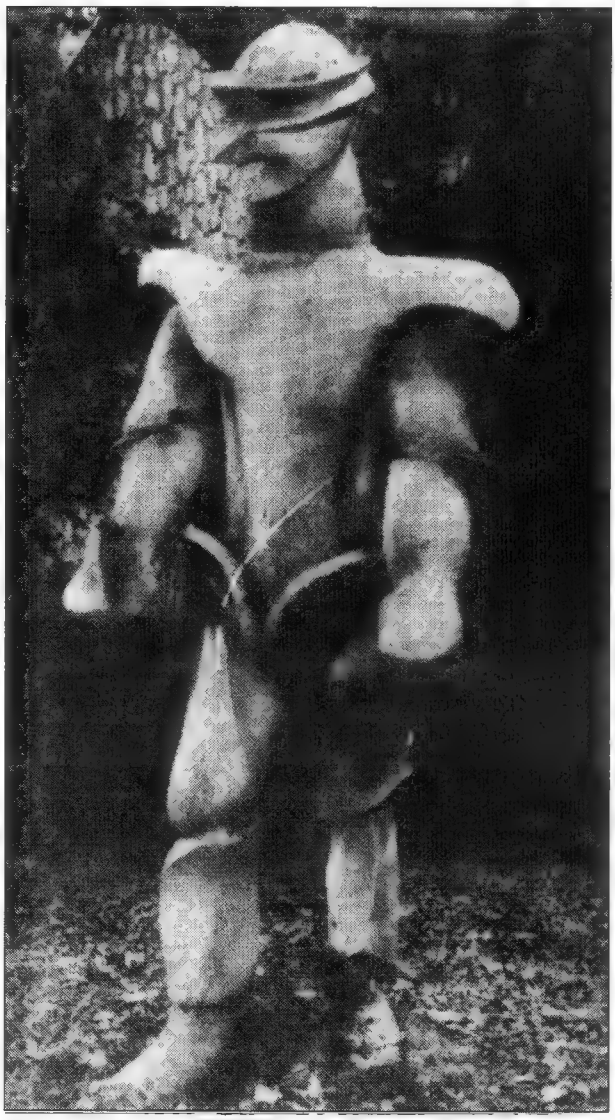
Keeper for a day - the ill-fated Kassia sits in the hot seat

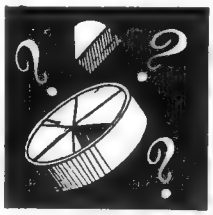
ABC Australia took THE KEEPER OF TRAKEN in April 1981 and screened it totally uncut with a 'G' certificate. Time-Life purchased it for distribution in North America the following year, compiling it into an 89-minute TV movie. BBC Video released it in episode format in June 1993 as part of the BBC Enterprises "Doctor Who 30th Anniversary" set (BBCV4973, certificate PG, with a cover by Andrew Skilleter - who also painted the book cover, see Trivia below).

During the long hiatus between Tom Baker's departure and Peter Davison's debut, THE KEEPER OF TRAKEN was one of three stories from John Nathan-Turner's first year selected for reruns in the summer and autumn months - the others being FULL CIRCLE and LOGOPOLIS. Broadcast over four consecutive nights in mid-August, the episodes had an average of just under five million viewers apiece yet, ironically, all four parts were well inside the top 100. Episodes one and three reached position 71, one place higher than the best episode had achieved on its first run.

Johnny Byrne was quite pleased with the final program: "The sets, though basic, were effective in communicating mood, the costumes melded agreeably with the mild Shakespearean cast of the dialogue, though Kassia and Nyssa's *Midsummer Night's* Tinkerbell costumes did tend to gild the lily, I thought. Tom Baker's performance added to the script considerably. He conveyed an air of ironic vulnerability I found very appealing. Adric's waif lost in N-Space provided a reasonably good foil to the Doctor, particularly in the early episodes."

Heart of stone - the Melkur impassively stands his ground in the Grove





TRIVIA: The Doctor mispronounces Traken as "track-en" for the benefit of a weak pun: "I may have been to Traken - these things are so difficult to keep track of". He also puns more successfully on the TARDIS Type 40: "This type's not really my forte."

By the end of episode 1, the Fosters are armed - but we don't see the decision taken, as it is debated in a scene from which the action is continuous to the end. So technically, the Fosters should not be armed at that stage.

The script points out that the Doctor locates the invisible TARDIS with "a small spherical object (see 'Full Circle')".

Peach and apricot trees grow in the Grove. The Doctor supposedly has a "sophisticated prose style".

The script contains several interesting and revealing descriptions: the young Kassia is about 18; Melkur is "a fearsome-looking being of brutish power"; at the end of part two, Kassia's face is "stony and statue-grey"; the Grove is called "Grove of Melkur".

Johnny Byrne became "honorary keeper" of an Australian fan group called "The Union of Traken".

This was John Nathan-Turner's favourite serial of the Tom Baker era. He particularly admired the "look" created by Black and Burrough, Byrne's script, and Ainley's debut.

Terrance Dicks novelised the serial, and reinstated a number of the scenes cut during recording or editing. The book was published simultaneously in hardback and paperback by W H Allen/Target in May 1982, with a cover

Father figure - Tremas is proud of daughter Nyssa

painted by Andrew Skilleter (based closely on publicity pictures of Melkur and Nyssa). The book was part of the first Doctor Who Gift Set produced by Target later in 1982, and was subsequently numbered 37 in the Target library.

Observations from Tulloch and Alvarado's *Doctor Who - The Unfolding Text*: TRAKEN's "'reality' lies in the Doctor's world of action, not in the aristocratic classes"; the world of Traken is "liberal-consensual"; they also draw attention to the similarities between the new TARDIS crew and the very first TARDIS crew: arriving in the next story is Tegan (like Barbara, a professional woman, older than the other female companion, and "of her year"); Nyssa "like Susan, was put into the programme for children to identify with."

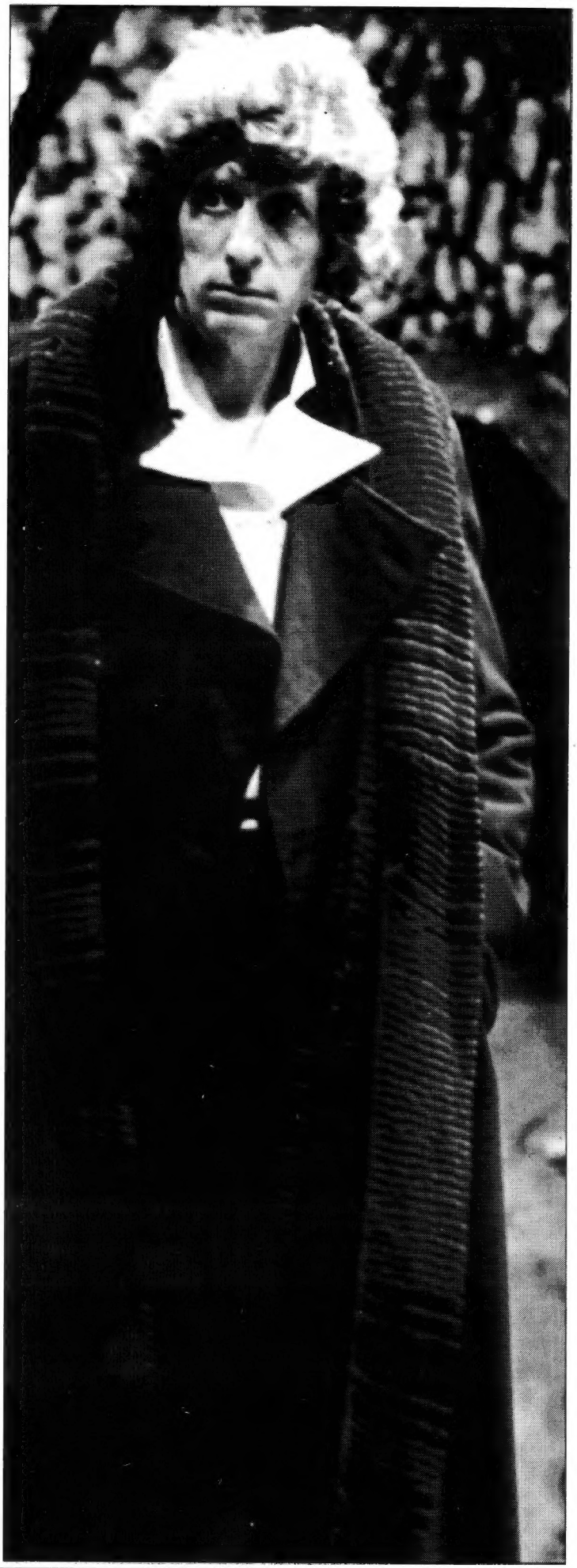
As with other stories in this season, the end of part four is also a cliffhanger - introducing two new regular character (Nyssa and the regenerated Master).

CONTINUITY: Johnny Byrne was subsequently asked to write a related story for the sixth Doctor, and chose to set it on Traken's sister world Serenity, as he explained in *Celestial Toyroóm* in 1987. The planet's inhabitants were ancestors of the Trakens. Unknown to the Doctor (and even Nyssa), the Source had originated on Serenity, created by an evil genius who now lay entombed there - and who had previously created the Melkurs.

Byrne explained: "The Source was like an electrical current, on Traken switched to positive, on Serenity - if switched to negative - it would revive its evil creator and unleash him with virtually unstoppable power." The evil genius, Mogun, could not be killed because that would have destroyed the Source. The Doctor and his companions face Mogun, who has been awoken by a party of grave robbers who unknowingly reversed the polarity of the Source. "It would have opened up a wholly new dimension to what many people felt was an interesting story, with a strongly visual tale to tell at the time."

However, after submitting a detailed treatment, Byrne explained, he did not hear back promptly from the production team, fell out with them, and went to work on **One by One** instead.

Alone at last - Nyssa's search for her father concludes the story



Continued on page 12

What I liked about the Master...

GEOFFREY BEEVERS tells IN•VISION how he took on the role of the Doctor's arch-enemy, without the benefit of seeing his predecessor's performance

I THINK I would like to have seen what Peter Pratt had done as it undoubtedly helps the more background and reference material you have to draw on. I was happy with what I had been given about the Master, but it was never explained to me the Master's background and why he looked the way that he did. I don't think I knew, for instance, that he had suffered third degree burns and was effectively living in constant pain.

Probably with that knowledge, my performance might have been somewhat different. An actor's point of contact is normally the director and it is from him, rather than, say, the writer or the producer, that you get anything above what is written in the script.

Sometimes there is a deliberate move not to tell the actor too much. There are directors who fear that if actors learn too much about a role, especially if it's a role that others have played in the past, you will end up playing it one way whereas they might want you to play it purely the way they've explained it to you.

I think that within yourself there are enormous amounts of possibilities for characters. I have been fortunate enough to work in all of the main media - theatre. film, television and radio - and that has given me a great opportunity for playing everything from dashing heroes to... well, I suppose playing the Master in all that make-up was the furthest I have been in what might be called "way out" roles.

I was born in 1941 into a family of teachers. I went to Oxford where I studied History and it was there that I first started acting. After my final year at University I enrolled into the London Academy of Music and Dramatic Art (LAMDA). Having made films at university, this was an opportunity to work more with theatre, and I think that was the point where I decided I wanted to do acting as a career.

Film and theatre are such totally different disciplines. There are things you can do in theatre that you just cannot do in film. Film is such a huge medium - it provides all the imagination for you. If you're making *Star Wars*, it's wonderful because you can create an entire world if you're a director. Theatre cannot compete with that level of spectacle. What the theatre does is encourage a writer or an actor to use their imaginations to find ways of expressing things that are not literal. The challenge is to spark the audience's imagination and bind it to your own.

I was at drama school for three years and after that went into the theatre almost exclusively for five years, touring repertory theatres doing all the plays that were about at that time. I came to London in the early Seventies and started doing radio as well as some television. Carrie [wife Caroline John] and I had met beforehand when she was on tour with the National Theatre and I was at the Nottingham Playhouse. We met in Nottingham through a mutual friend I'd been at drama school with. We went out together to a cafe and kept in touch after that. It was quite difficult for a long time as we tended only to see each other at weekends - for instance, I'd be doing a season in Newcastle while she was opening a theatre down in Exeter.

I was in rep at Ipswich when she first started doing **Doctor Who** and it was only after she had been commuting backwards and forwards from Ipswich for a time that we decided to move up to London. Carrie was working with Michael Ferguson on THE AMBASSADORS OF DEATH, and it was he who suggested I could come in and do a small part on that show, which was only the third or fourth part I had ever played on television.

I would say I have suffered slightly from people not knowing how to cast me, but the benefit of that, of course, is that you do get a much wider range of parts offered as different directors think of you in different ways. You could hardly call playing the Master in **Doctor Who** a conventional kind of role, but such parts are wonderful compensation for not becoming famous doing one particular type of acting.

To this day I'm not exactly sure who it was suggested me for THE KEEPER OF TRAKEN. It just could have been Christopher Bidmead, as I had known him both as a writer and as a radio producer. I certainly had an interview with John Black - it's possible that he just did a trawl to find someone accomplished in voice-over, as I had done a lot of work in radio by then. You have to remember that for three episodes I didn't actually appear as myself. I was never inside the Melkur costume even though I was credited as such in the *Radio Times*. Neither were they my hands that you saw pressing buttons from inside the statue. I was sitting quite comfortably just doing the voice-over for the entire first studio. It was only in the second studio that I had to go into make-up and have all that latex applied.

I don't remember being briefed very extensively about the Master, but then that tends to be the norm. Actors generally are not given insight into those wider processes. You go up for a part. They tell you you've got it, but you only get more information than that in dribs and drabs.

I had seen Roger Delgado play the part many years earlier and so I knew roughly what the character was about. Similarly I knew Anthony Ainley and that he was going to be doing it in future. In both cases those actors reflected, or would reflect, the veneer of the Master - his charming public face if you like. What I felt I was going to play was the essence of the creature - the core evil that was basically the soul of this beast, stripped of the persona of Anthony Ainley or Roger Delgado.

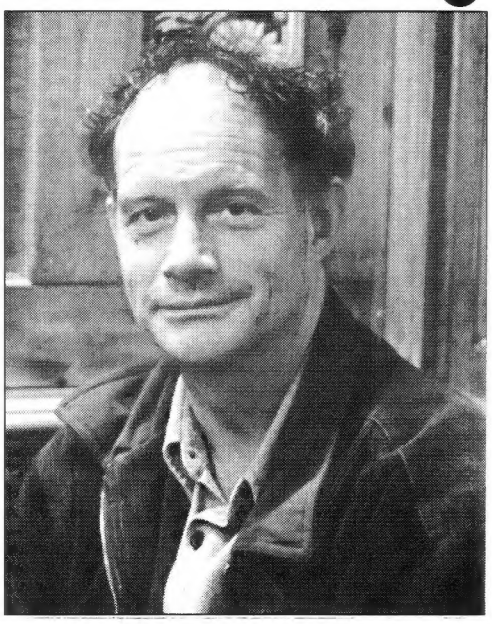
What I didn't know until the day I was in the make-up chair having the latex applied was that Peter Pratt had played this essence character before me. By then, of course, it was too late to start going around trying to find tapes to watch, although I did learn that Peter had played it with a mask on and that they had decided this time to have my own eyes visible, rather than hidden behind ping pong balls.

The make-up took about two or three hours to put on and was very uncomfortable to wear, although I consoled myself with the knowledge that other actors in **Doctor Who** had been subjected to far worse. At least I had more or less full freedom of expression. One thing I did notice, having watched it again recently, was that they painted up my lips to look like teeth. This looked great except in certain shots where you could see my own teeth plainly visible behind the painted ones.

I liked working with Tom Baker, and we've worked together recently on the new series of **Medics** for Granada. He is a great perfectionist, and on **Doctor Who** I did notice he felt kind of responsible for the whole show, or at least was willing to carry a large part of the responsibility for getting it right. Sometimes you hear from other actors how terrible it can be working for so-and-so, who is the star, because they have this big ego thing. But with Tom, it was always because he cared about it being done right. He is quite eccentric in the best sense, but he knows what he wants and he's not afraid of saying so when he feels it's being done wrong. I came to respect him very much for that.

The scenes we did together on TRAKEN were quite fun to do. What I liked about the Master was that, even though he was the distillation of evil, there was something very feline, and to an extent a cringing quality I found in him as well. Roger Delgado's Master seemed to me a very authoritative figure, so it occurred to me that if you stripped away this civilised public urbanity, this air of charm and sophistication, what you were left with was a sort of cringing inner self which is terribly inadequate without its public face, and very frightened because it knows it is so inadequate. There's a terrified element within him that fears running out of lives, and makes him determined to find a new body to inhabit at all costs.

I think my favourite moment from that show, and certainly the moment I worried most about getting right, was that first shot in part four where the Master is finally revealed. It would have been nice if they'd have done that more scarily, rather like in *Psycho* when they turn the old lady's chair around and you see she is a corpse. Now that would have been good to do, but I think we were all aware there were a lot of children watching.



THE KEEPER OF TRAKEN

Series 18, Story 6,
Serial 114, code 5T
Episodes 552-555,

NOTE: **IN•VISION** includes SHADA in its numbering scheme.

Cast

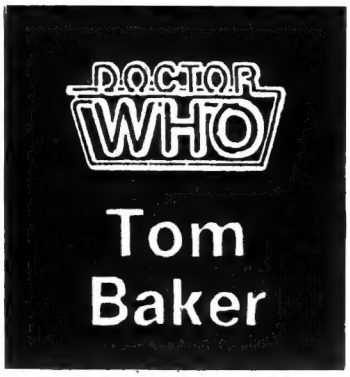
Doctor Who - Tom Baker (1-4)
Adric - Matthew Waterhouse (1-4)
The Keeper - Denis Carey (1-2)
Kassia - Sheila Ruskin (1-3 (+ recap in 4))
Tremas - Anthony Ainley (1-4)
Seron - John Woodnutt (1-2)
Katura - Margot van der Burgh (1-4)
Luvic - Robin Soans (1-4)
Nyssa - Sarah Sutton (1-4)
Neman - Roland Oliver (1-4)
Melkur (The Master) - Geoffrey Beevers (1-4)
Fosters - Liam Prendergast (3), Philip Bloomfield (4)
The Master - Anthony Ainley (4)

Small and non-speaking

Melkur operator - Graham Cole (1-4)
Fosters *(1st studio, 1-3)*: **A** - Michael Gordon-Browne, **B** - Mark Midler, **C** - Pat Judge, **E** - Barney Lawrence; ***(1st studio, 1)***: **D** - Jim Morriss, **J** - Fred Redford, **K** - Donald Groves, B - Barry Summerford, **M** - Pat Gorman, **Y** - Colin Thomas, **Z** - Stuart Myers (1); ***(2nd studio, 1)***: **F** - Tony Snell, **G** - Ralph Morse, **H** - Doug Roe, **I** - Maurice Connor (1)
Citizens *(1st studio)* - Fred Redford, Donald Groves, Barry Summerford, Eileen Brady, Barbara Bermel, Liz Adams, Sheila Vivien; ***(2nd studio)*** - Margaret Leggett, Mary Rennie, Anne Higgins, Jill Goldston, Mary Eveleigh, Joy Burnett, David Eynon, Colin Cook, Steve Whyment, John Tucker

Crew

Title Music by Ron Grainer
Realised by Peter Howell, BBC Radiophonic Workshop
Incidental Music: Roger Limb
Special Sound: Dick Mills
Production Assistant: Alan Wareing
Assistant Floor Manager: Lynn Richards
Director's Assistant: Jean Davis
Floor Assistants: Laura Gilbert (s1-2), Jacqueline Morrish (s3)
Lighting: Don Babbage
Technical Manager: Bob Hignett
Sound: John Holmes (s1-2), Alan Fogg (s3)
Grams Operator: Andrew Hunter (s1-2), John Relph (s3)
Vision Mixers: Carol Johnson (s1), Nigel Finnis (s2), Hilary Briegel (s3)
Video Effects: Dave Chapman
Videotape Editor: Rod Waldron



Senior Cameraman: Alec Wheal (s1-2), Roger Fenner (s3)
Crew: 11 (s1-2), 15 (s3)
Show Working Supervisor: Chick Hetherington
Scene crew: A3
Costume Designer: Amy Roberts
Make-up Artist: Norma Hill
Make-up Assistants: Christine Vidler, Sallie Jaye, Sally Warren, Vanessa Poulton, Diana Roberts
Visual Effects Designer: Peter Logan
Title sequence: Sid Sutton
Properties Buyer: Robert Fleming
Design Assistant: Jane Clement
Designer: Tony Burrough
Production Secretary: Jane Judge
Production Unit Manager: Angela Smith
Executive Producer: Barry Letts
Writer: Johnny Byrne
Script Editor: Christopher H. Bidmead
Producer: John Nathan-Turner
Director: John Black

Transmission

Part 1: 31st January 1981, 5:10pm, BBC1 (17:09:19, 24'03")
Part 2: 7th February, 1981, 5:10pm, BBC1 (17:08:37, 24'50")
Part 3: 14th February, 1981,5:10pm, BBC1 (17:09:28, 23'49")
Part 4: 21st February 1981 5:10pm, BBC1 (17:12:11, 25'10")

Audience, Position, Appreciation

See season overview.

Recording

s1 - 5th, 6th, 7th November 1980, TC6
s2 - 20th, 21st, 22nd November 1980, TC8
s3 (remount) - 17th December, TC6
Gallery session - 6th January 1981, TC6

Project numbers

1. 02340/9241
2. 02340/9242
3. 02340/9243
4. 02340/9244

Programme numbers

1. 1/LDLC059T/72/X
2. 1/LDLC060N/72/X
3. 1/LDLC061H/72/X
4. 1/LDLC062B/72/X

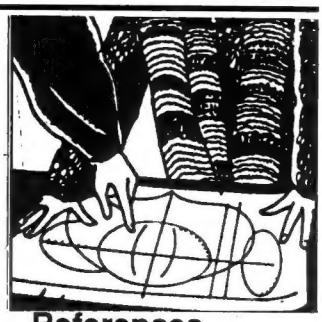
Books
BYRNE, Johnny & FABIAN, Jenny: *Groupie* (1967)
DICKS, Terrance: Doctor Who - The Keper of Traken (1982)
HAINING Peter: *Dr Who: 25 Glorious Years* (1988, Sarah Sutton interview)
NATHAN-TURNER, John: *Dr Who - The Companions* (1986)
TULLOCH, John & ALVARADO, Manuel: *Doctor Who: The Unfolding Text* (1983)

Magazines
Aggedor 1, 5 (interviews)
APC Net 2 (1983, Anthony Ainley interview)
Auton 2 (1989, Sarah Sutton interview)
Baby Roo 1-4 (press call, photos, Alice, Moon Stallion, Policy for Murder, MSND, Sarah Sutton interviews)
The Black and White Guardian 4 (1985, Sarah Sutton interview)
Capitol 2&3 (1984, Anthony Ainley interview)
Celestial Toyroom (Feb. 1987, Johnny Byrne interview)
Console 8, 9 (1983/84, Ainley and Byrne interviews)
Continuum 5 (1980, Amy Roberts interview)
Daily Express
Demnos 2 (1984, Anthony Ainley interview)
Definitive Gaze 2 (1982, Anthony Ainley interview)
Deva Loka 4 (Alice photo)
Doctor Who Monthly /Magazine 51, 66, 107, 109, 110,169, AS (1979), SS (1982), WS (1982)
Douglas Camfield: A Tribute (1990, John Woodnutt interview)
DWB 6, 72(Byrne, Ainley interviews)
Dynatrope 1 (1982, Anthony Ainley interview)
Enlightenment 13 (1985, Sarah Sutton interview)
Eye of Horus 3 (1983, Tony Burrough interview)
Fan Aid 1 (1985, Sarah Sutton interview)
Files Magazine : Season 18
Flight Through Eternity 2
The Frame 11 (1989, Anthony Ainley interview)
Frontier Worlds 7&8 (1981, Ainley , Beevers interview)
Images 4 (1982, Roger Limb interview)
IN•VISION 31 (1991, Amy Roberts interview)
Laseron Probe 2 (1982, Johnny Byrne interview)
The Making of 'The Five Doctors' (1984, Anthony Ainley interview)
Mawdryn 1 (1983, Anthony Ainley interview)
MLG Newszine 11 (Cinderella photos)
Mondas Season 21 Special (1984, Johnny Byrne interview)
Queen Bat 1 (1985, Roger Limb interview)
Radio Times.
Radio Times Special (Ainley, Burrough, Roberts interviews)
The Randomiser 1 (1982, Anthony Ainley interview)
Roger Delgado - A Tribute (1987, Anthony Ainley interview)
Sarah Sutton Fan Club 2
The Scottish Independent 10 (1989, Anthony Ainley interview)
Shada 13, 17 (Woodnutt, Limb interviews)
Skonnos 9 (1984, Sarah Sutton interview)
Space Rat 4 (1983, Anthony Ainley interview)
Space Voyager 16 (1985, Sarah Sutton interview)
Starlog 80 (1984, Anthony Ainley interview)
Tardis 11/4 (1987, Johnny Byrne interview))
Time Screen 3 (1985, Sarah Sutton interview)
The Time Traveller 1 (1982, Anthony Ainley interview)
TV Times
TV World, w/e 26-3-65
Voga 2, 3(1985, Sarah Sutton interview)
Watchmen
Web of Fear 2 (1985, Sarah Sutton interview)

Theatre
Cinderella
Julius Cæsar)
A Midsummer Night's Dream
Policy for Murder
Save London's Theatres;
Winnie-the-Pooh;

Film
Abide with Me
Adolf Hitler - My Part in His Downfall (Cohen, 1972)
Assault (Hayers, 1970)
Blood on Satan's Claw (also known as *Satan's Skin,* Haggard, 1970)
Exorcise at Midnight
Inspector Clouseau (Yorkin, 1968)
King Lear
The Land that Time Forgot (Connor, 1974)
A Man for all Seasons (Zinneman, 1966).
The Merchant of Venice
Naked Evil (Goulder, 1966)
Oh What a Lovely War (Attenborough, 1969)
Psycho (Hitchcock, 1960)
Rogue Male
She Fell Amongst Thieves
Star Wars (Lucas, 1977)

Television
The Adventurer (Scoton/ITC, 1972)
Alice Through the Looking Glass (BBC, 1973)
All Creatures Great and Small. (BBC, 1977)
Anne of Avonlea (BBC, 1972/5)
Aunt Tatty (BBC, 1974)
The Avengers: NOON-DOOMSDAY (ABC, 1968);
Baby Blues (BBC, 1973)
The Bill (Thames).
Blake's 7 (BBC)
The Boy Who Won the Pools (TVS)
Brett (1971)



References

Casualty (BBC, 1989)
The Crucible (BBC, 1980)
Department S
Doctor Who (BBC, 1963-89)
Doomwatch (BBC, 1971)
Elizabeth R (BBC, 1971)
Everyman (BBC)
Flight of the Heron (BBC, 1975)
Games (YTV, 1975)
The Generation Game (BBC)
Grange Hill (BBC)
Hancock's Half Hour (BBC)
Hassan (BBC, 1971)
The Hitch Hiker's Guide to the Galaxy (BBC, 1981)
Into Infinity (BBC, 1976) (known in US as **The Day After Tomorrow**)
It's Dark Outside (Granada, 1965)
Late Call (BBC, 1974)
The Les Dawson Show (BBC)
Lillie (LWT., 1978)
Look and Read (BBC schools)
MacKenzie (BBC)
Medics (Granada)
Menace (BBC, 1973)
The Moon Stallion (BBC, 1978)
Multi-Coloured Swap-Shop (BBC, 1981)
Nicholas Nickleby (BBC, 1977)
Oil Strike North (BBC, 1975)
Omnibus (BBC)
One by One (BBC)
Oscar Peterson (BBC)
Out of the Unknown (BBC, 1971)
The Pallisers (BBC, 1974).
The Prisoner (ITC)
Royal Bank of Scotland training film (1987)
Secret Army (BBC, 1977)
Softly Softly: Task Force (BBC)
Space: 1999 (ITC)
Spyder's Web (ATV, 1972)
Steptoe and Son (BBC)
Tales of the Unexpected (Anglia, 1978)
This is Your Life (Thames, 1982)
The Tomorrow People (Thames)
Top of the Pops (BBC)
Trelawney of the Wells (BBC, 1966).
UFO (ITC)
Upstairs Downstairs (LWT, 1973)
Warship (BBC, 1975)
The Way of the World (BBC, 1974).
Ways with Words: PERSUASION (Rediffusion, 1966)
Weekend (BBC East, 1983)
Westway (HTV, 1975)
Whodunnit (ATV, 1969);
The Wild Duck (BBC, 1974)
World About Us (BBC)
Yellow Pages advertisement (1984)
Yes, Minister (BBC)

Doctor Who
The Ambassadors of Death
Arc of Infinity
The Deadly Assassin
The Aztecs
Destiny of the Daleks
Frontier in Space
Full Circle
The Happiness Patrol
The Horns of Nimon
Image of the Fendahl
The Keeper of Traken
Logopolis
The Masque of Mandragora
The Sensorites
Shada
Spearhead from Space
Terminus
Terror of the Zygons
Time Flight
Warriors' Gate
Warriors of the Deep

Radio
The Sugarhouse (BBC Bristol)
Frost in May (BBC London)
A Fall of Leaves (BBC Bristol)
Fields of the Blessed (BBC Bristol)

Music
The Butterfly Ball
Doctor Who - Earthshock (Silva Screen)
Doctor Who - The Music (BBC Records, 1983)